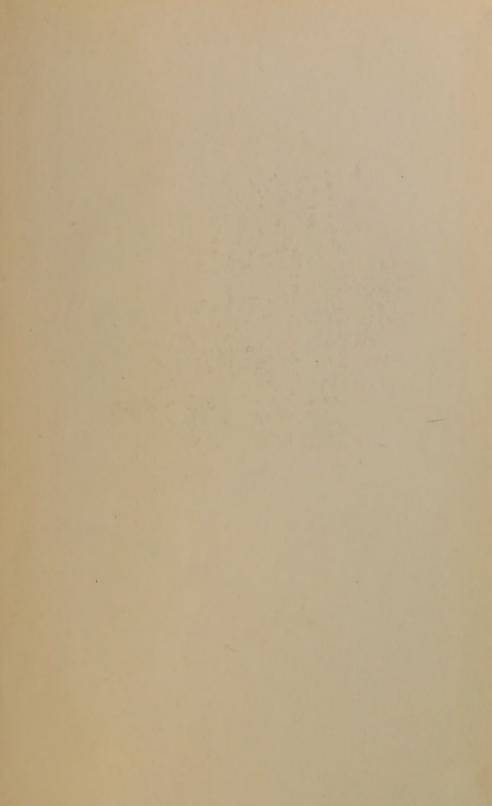
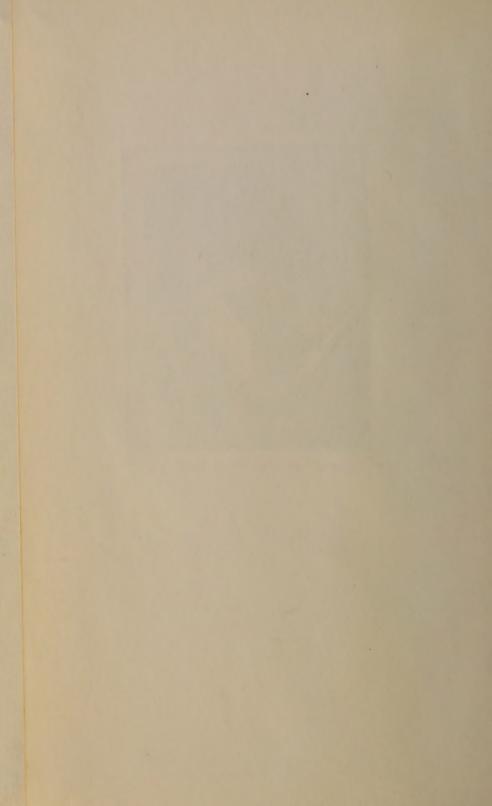
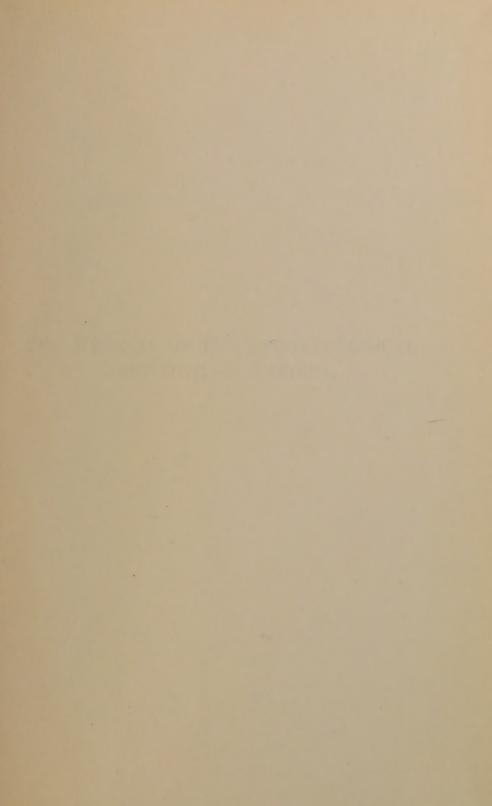


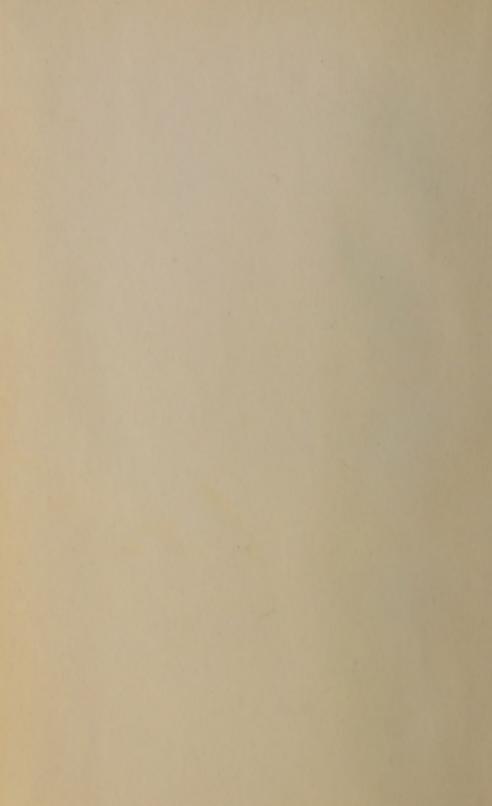


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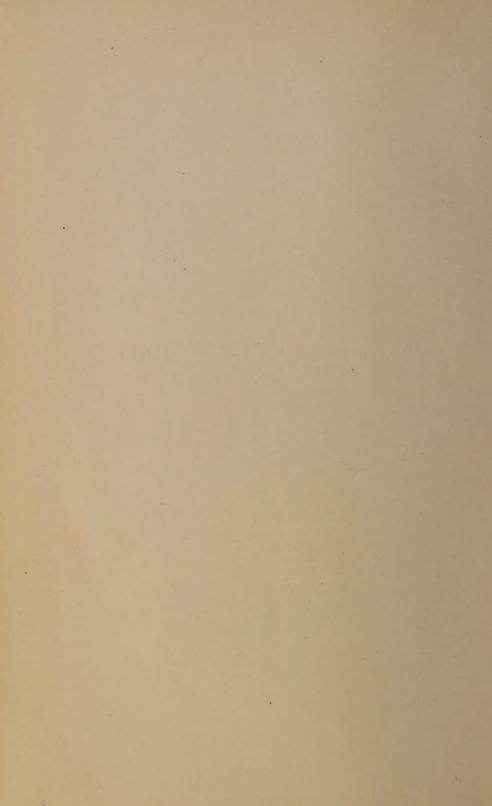








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WHO BUILT THE ARCH OF CONSTANTINE? III

THE ATTIC¹

In the field of Roman historical reliefs the only rival to the series of eight colossal panels in the attic of the Arch of Constantine is the decoration of the arch of Trajan at Beneventum. I mean, of course, these eight supplemented by the three reliefs in the Museo dei Conservatori, making a group of eleven—a twelfth being missing—and all being supposed to have originally formed a group of twelve which decorated a monument of Marcus Aurelius.² Mr. Stuart Jones thought that this monument was the triumphal arch built in this emperor's honor in 176 on the Capitoline, for the double triumph over the Germans and Sarmatians. The twelve reliefs are supposed by him to depict the main episodes of this double war, and to have been arranged in groups of four on each main face of the attic and two on each end. I would entitle the eight panels on the attic as follows:

North Face (beginning at the left)

1. Adventus Augusti 2. Profectio Augusti³

(beginning at the left) 3. Congiarium P. R. 4. Captives before the Emperor

South Face

- 1. Rex... datus 2. Captives before the Emperor 3. Adlocutio 4. Lustratio.
- $^{1}\,\mathrm{For}$ previous papers see A.J.A. XVI, 1912, pp. 368 ff. and XVII, 1913, pp. 487 ff.

² Strong, Roman Sculpture, pp. 291 ff. and 392 ff.; Stuart Jones, in Papers Brit. Sch. at Rome, III; pp. 251 ff.; Petersen in Röm. Mitt. 1890, pp. 73 ff.

- ³ The latest explanation, that this scene relates to the emperor's triumphal entrance into Rome, does not seem to me to suit the treatment of the scene, which shows the emperor and his suite about to mount horse and take to the road—which welcomes him; a scene frequent on the coins.
- ⁴ There are coin types which favor both interpretations: that now commonly adopted, that the emperor is here dismissing the praetorian veterans at the end of the war, and that which seems preferable to me, that the emperor is here assigning a king to some barbarian nation, as was usually done in these wars. The type of men here portrayed does not seem to me Roman but oriental. The praetorian interpretation seems to me excluded not only on

In April-May, 1913, I was able to study the panels of the attic more closely than any archaeologist had been privileged to do, on the scaffolding built for me on the attic, as I have described in a previous article. During the course of more than a week I handled and examined every detail, and made photographs. I also examined the interior brickwork, concrete, and stonework of the attic. My conclusions did not agree with the theory of an

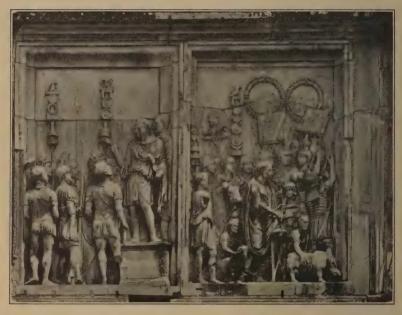


FIGURE 1.—RELIEFS AT EAST END OF SOUTH FACE, ARCH OF CONSTANTINE

(a) Adlocutio (wide frame)

Lucius Verus series

(b) Lustratio (narrow frame)

Marcus Aurelius series

original single arch with twelve attic reliefs, from which these eight were taken. I tried not to allow my feeling that such an overloaded attic was inherently improbable to influence my judgment. It was for internal reasons only that I felt obliged

this account, but because a careful examination of the coins shows that where the figure at the foot of the tribunal is prominent and with his back squarely turned to the emperor, and the emperor's hand is extended over his shoulder, as in the relief, the scene is invariably the presentation of a king. On the other hand, where the subject is the dismissal of the praetorians, the officer does not back squarely to the emperor; is in the background, often in smaller size, and the figures addressed are in uniform, holding standards.

to adopt the theory that these reliefs originally belonged to at least two distinct arches: one an arch erected not to Marcus Aurelius alone, but to Lucius Verus and Marcus Aurelius, for the Parthian triumph of 166 A.D.; and the other an arch built ten years later, in 176, to Marcus Aurelius alone. These reasons are as follows:

(1) If they had been all prepared for one attic, the heavy moulding which forms the frame for each one and is cut in the same immense slab, would be of uniform outline and size. This is, however, not the case, but the frames vary enormously, and do so not carelessly but so that they fall into two distinct groups, which can readily be distinguished even at a distance. This can be seen in Figure 1, which gives the two reliefs at the east end of the north face. The narrow frame is used in the right panel, the

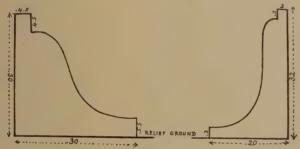


FIGURE 2.—PROFILES OF TWO TYPES OF FRAMES OF PANELS

wide frame in the left panel. Here the upper part is much restored, but follows the original lines. It will be seen later that the division of the reliefs into two groups according to the frame-outline corresponds to that on the basis of style. In Figure 2 I give the profiles of the two types. The difference is too great to be accidental. It would alone seem sufficient to forbid deriving both groups from the same attic.

(2) There is a distinct difference in style. The two left-hand reliefs on the north face show an exquisite finish, a Hellenic idealism and a grace of attitude and movement, which are less evident in the two corresponding reliefs on the right side of the same face. The figures of Roma and Fortuna, from the Adventus (Hellenic) are given in Figure 3. The two reliefs on the extreme left and extreme right of the south face are stylistically similar to the left-hand group of the north face. This is proved, for example, in the relief on the right end by the charming Hellenic Camillus

(See Fig. 1, b. and Fig. 6). On the other hand the two other reliefs on the south face—those near the centre—are in the same more typically Roman manner of the right-hand pair on the north. A glance at Figure 1 will show another difference between the two series: the base of the left-hand relief is five centimetres lower than that of the right-hand relief. Another stylistic difference which is very marked is the treatment of beards and hair. That of the "Hellenic" series is shown in Figure 4, representing the Senate, in the Adventus scene. The figure is a fine example of the highly finished style. The beard and hair are in continu-



FIGURE 3.—ROMA AND FORTUNA (Hellenic style)



FIGURE 4.—SENATUS (Hellenic style)

ous sweeping locks, with only a moderate use of the staccato effects of the deep drill. The very different treatment of the "Roman" series can be studied in Figures 5 and 9 where the treatment is coarse, with universally deep drill work and stronger contrasts.

If we examine the framing of these groups it appears that the four "Hellenic" reliefs, if I may so refer to them, have the narrow frame, while the four "Roman" reliefs have the wide frame. This again can hardly be a coincidence.

(3) The third point will, I think, make it possible to date these two series as well as to confirm them. It has to do with the

military standards. In the extreme right-hand relief on the north face, where a barbarian chief and boy appear as suppliants before the emperor, the main, central standard has the medallion portraits of two emperors, surmounted by Victory (Fig. 5). This relief belongs to the "Roman" series. On the other hand, the extreme right-hand relief on the south face has a standard with a



Figure 5.—Heads and Standards in North 4 (Roman style)



FIGURE 6.—HEADS AND STANDARDS IN SOUTH 4 (Hellenic Style)

single imperial portrait medallion. This is one of the "Hellenic" series (Fig. 6).

Now Lucius Verus shared the empire with Marcus Aurelius (161–180) until his death in 169. Marcus Aurelius was sole emperor from 169 till 177, when he made his own son Commodus co-Augustus. During this period two triumphs were celebrated. The first, in 166, was for the Parthian war (161–165) and was in honor of both emperors. To an arch commemorating this triumph the reliefs of the series to which the standard with the

double portrait belongs should be referred. They cannot possibly refer to the Germanic-Marcomannic wars when Marcus Aurelius ruled alone. The second triumph was in 176, seven years after the death of Verus and one year before Commodus was made Augustus. Only the series to which the standard with the single portrait belongs can be connected with this triumph; for Marcus Aurelius did not assume the title Germanicus till 172, and that of Sarmaticus not till 176.

The importance of these images of the emperors on the standards can hardly be doubted. It was to them that the soldiers swore allegiance. The well-known passages in Tacitus indicate that these portraits were movable and could be exchanged in the medallions on the standards on the accession of a new emperor. The presence of one or of two portraits on a standard may be taken as absolute proof that at that time the empire was ruled by a corresponding number of emperors. So far as I know, this deduction has never been made, nor the importance of these images appreciated in their historic bearing. I have other cases where they give equally important results in the way of historic identification.

Two questions may here be asked. The first is: Why do not both emperors appear in the first series, relating, as I contend, to the Parthian war? The answer is, that although this war was carried on under the auspices of both emperors, it was only Verus who took an active part in it, Marcus Aurelius not even visiting the East. In the coins illustrating the episodes of this war Verus appears alone quite frequently. The second question is: We have in the Capitoline reliefs untouched portrait heads of Marcus Aurelius, whereas we have none of Lucius Verus. What proof is there of any Parthian arch of Verus, to which such a series of reliefs as those I imagine could have belonged? In the first place the Notitia speak of an Arcus Veri on the Via Appia. which we have every reason to believe was for the Parthian triumph, as I have proved that arches for eastern triumphs were built on the Via Appia and for northern triumphs on the Flaminia. Besides, there is a relief in the Torlonia collection belonging probably to this series, in which the emperor has always been thought to be Verus. Though I have seen a photograph of it, I have not been able to examine this relief, owing to the inaccessibility of the collection. I do not venture to assert that this relief was from

¹ Hist. III, 12, 13, 14, 31.

the Arcus Veri, but I do suggest that the Arcus Veri may have been despoiled to decorate the arch of Constantine.

As for the ascription to Marcus Aurelius rather than to Verus of the figure of the emperor in the various reliefs of the attic, there is not the slightest reason for it. The present imperial heads are all modern, made in 1731, for Pope Clement's restoration. For more than two, or perhaps three, centuries before that time the emperor had in each case been headless. In all probability the missing heads were of Constantine, and these were easily detached because they had themselves taken the place of other heads and had been loosely fastened on. These other heads were themselves not those of the original emperor, I believe, but a rifacimento of the latter part of the third century. This is a point which will now be cleared up, so far as is possible.

The next point is: When were these eight reliefs placed on the attic of the arch? The matter is simple enough for those who follow the old theory that the arch was built by and for Constantine; but if the arch had been in existence since the time of Domitian and the attic that we now see takes the place of the original attic that was destroyed, it becomes a question whether the attic belongs to the Constantinian restoration or to a slightly earlier one of the third century.

In so far as the structure of the attic is concerned, it has already been noted, that whereas the whole of the arch up to the attic is of solid structural marble, the attic is a hollow construction in the form of a barrel vault of rubble and brick, against which the eight carved panels were set. A study of the construction shows that it cannot be earlier than the last half of the third century; its date would range approximately from 270 to 315, so far as can be judged from the brickwork facing. It might have been built under any emperor from Aurelian to Constantine.

The next clue is historic. The attic would be connected with a restoration of the arch due to some triumph of an emperor previous to Constantine, or to Constantine's restoration. Diocletian's triumph would be eliminated, as it was commemorated both by the *Arcus Novus* of the Via Lata and the pair of memorial columns in front of the Curia. The most probable occasions seem to be the triumphs of Aurelian (273) and of Probus (279).

The third clue is by far the most important. It is the head of the praetorian prefect. There are several instances of the intention of Roman sculptors of historical reliefs to give an exact portrait of the emperor's chief of staff, who was next in importance to the emperor himself in time of war. He stands close to the emperor, usually behind him; he is with him when he is on the raised platform. On the arch of Beneventum, beside fine portraits of Licinius Sura and Hadrian is one of Livianus as praetorian prefect. Out of the eight reliefs of this attic, six have the praefectus praetorio.

The reason for his absence in the other two is obvious. In one case all the figures beside the emperor in the entrance scene (North 1) are ideal figures—Virtus, Fortuna, Felicitas and Mars. There is no place for mortals. In the other case the subject is a congiarium to the people; a civil scene in which the praetorian prefect, who was a purely military functionary, took no part. His place was taken by the *praefectus urbi* or *praefectus annonae*.

In the six reliefs where the praefectus praetorio appears, the head is a portrait study of one and the same man, and this man is supposed by Mr. Jones to be M. Bassaeus Rufus, known to have been the praetorian prefect of Marcus Aurelius at the time of the Marcomannian-Sarmatian wars (168-177). But in studying this figure even from a distance I had suspected for a long time that the head had been recut and was not, as has always been supposed, the original portrait. When I was able to examine the reliefs close at hand, this suspicion became a certainty. The head had been worked over to change it from a portrait of a prefect of Marcus Aurelius or Lucius Verus¹ to one of a prefect of the later emperor under whom the reliefs were placed on the attic. In only two cases was it thought necessary to change the heads, those of the emperor himself and his prefect. The rest of the figures were not important enough to count. In the case of the head of the emperor himself, as it was always in the round and at quite a distance from the background, it was easier and better to cut off the original emperor's head and substitute an entirely new head of the reigning emperor. This is what was done. But these substitutes became quite easily detached and were lost or removed before the Renaissance. It is only a conjecture to say that they were heads of Constantine; this is quite a probable conjecture, however, and Constantine may have replaced an earlier substitute, as will become evident from what

¹ The prefect of the Parthian war was L. Furius Victorinus (159-167).

follows. On the reliefs in the Conservatori the original heads both of Marcus Aurelius and his praetorian prefect remain.

The head of the prefect presented quite a different problem from that of the emperor when it became necessary to change it. It was not even in high relief, so that it could not be removed, but must be recut in situ. The rest of the figure was not touched. I have photographed two of these heads, and they are given in Figures 7 and 8. Even a superficial glance will, I think, satisfy any unprejudiced observer that the technique of this head differs radically from that of every other head in any of these attic reliefs.



FIGURE 7.—RECUT HEAD PREFECT IN SOUTH 1 (Rex. datus)



FIGURE 8.—RECUT HEAD PREFECT IN SOUTH 2 (Captives)

This fact was granted by every one who ascended the scaffold to examine the reliefs. In Figure 9, a typical group of heads shows the technique of the original sculptor. They are in the familiar Marcus-Aurelian style. This original style shows the extreme use of the drill, with deep grooves at right angles to the surface and undercutting; with curly hair and beard; strong contrasts; dramatic expressiveness; full lips, usually parted; deep-set eyes; fairly good modelling. If we turn to the prefect's head, we find that the drill is used in quite a different way, not driven deep and at right angles but diagonally; that the only deep grooves are some that were not obliterated in the recutting in parts usually less

prominent and closer to the background; that there is no undercutting or contrast of light and shade; that the hair is cut down so as to follow, instead of concealing, the outline of the head. The mouth also has thin lips; the moustache is almost or entirely eliminated, and the lips tightly closed. There is little or no modelling of facial planes, the forehead being marked with sharp lines such as the original artist never used. The treatment is crude throughout, showing a period of decadence quite unsuited



FIGURE 9.—GROUP OF HEADS IN SOUTH 1 (Roman Style)

to the age of Marcus Aurelius.¹ If any one should be inclined, nevertheless, to argue that the requirements of portraiture might have forced the sculptor to a flat treatment of hair, thin lips, etc. he may be referred to the untouched head of the prefect on one of the reliefs in the Palazzo dei Conservatori, where the technique is not different from that of the rest of the reliefs. The prefect here accompanies the emperor on horseback, before whom two barbarian chiefs are kneeling. In this untouched head there is

¹ The split in the neck of Figure 8 appears to have been due to damage done to the relief, probably in the course of taking it down from its original position or setting it upon the arch of Constantine. The parts above the break are original, not restored.

just enough resemblance to our heads to show the common origin; how the later sculptor had to work on a face with aquiline nose, bald forehead, and rather straggling beard. I may say, also, that in the case of one of the attic reliefs, that of the Via Flaminia (North 2), the original head of the prefect, almost entirely concealed behind the emperor's head, appears to have seemed so inconspicuous as to have been left almost, if not entirely, untouched.

Granting, therefore, that in five cases out of six the head of the prefect was recut to resemble the prefect of the ruling emperor at the time of the transfer of the reliefs to the attic, does the technique of this recutting give any indication of the date when this transfer was made and, if so, how does it agree with the date indicated by the brickwork of the attic? We know that the dramatic, contrastful style of Marcus Aurelius lasted, with ever diminishing value, through the reign of Caracalla (†217). The time of Alexander Severus (222-235) seems to have been transitional, with a return to delicacy of effects. Then there begins a thin, flat, dry style, with increasing loss of technical ability and life, with stippling often used in place of channelling, with shallow (instead of deep) grooves, with thin lips, flat evebrows, eyes à fleur de tête, hair trained flat, and beard thin and hardly changing the contour of the chin. This style lapsed into crudity after the time of Claudius Gothicus (268-270). Then, under Diocletian (285-305), an abortive revival took place which continued under Constantine. It did not pervade the entire field, but by the side of inept and lifeless works, there are others, such as the base of Diocletian's memorial column in the Forum and some statues of Constantine and his family. Here we find the law of frontality and a successful use of contrasts of light and shade and a return to deep grooves outlining the figures against the background. In any case, as Constantine, immediately after his victory over Maxentius in 312, abolished the praetorian guard and the office of military praetorian prefect, it is obvious that no portrait of such a non-existent official would have been cut in his time.

Evidently there is only one point in this evolution where the recut prefect's head will fit into the scheme: the period after the death of Claudius Gothicus and before the accession of Diocletian, between 270 and 284. Sculpture was decadent, but it had not yet entirely lost the ability to portray individual traits. None of the characteristics of the styles of Diocletian and Con-

stantine are present. The period is then circumscribed to the years of the triumphs of Aurelian and Probus. Between these two triumphs I will not venture to decide. This question is of minor importance. The vital point is that this head was not recut in the time of Constantine. I consider that these five heads of the prefect, recut in the time of Aurelian or Probus, may be regarded as a conclusive proof that the attic was rebuilt at that time and not under Constantine. Their evidence coincides with that of the historic probability and that of the structure of the attic.

A great deal has been said about Germanic and Sarmatian types and costume in connection with these reliefs, and this would militate against connecting any of them with an oriental campaign. As I cannot enter into a detailed description of the subjects in this paper, I shall merely call attention to the fact that the use of trousers and mantles of this type was common, as everybody knows, to Orientals as well as to the north-Europeans of this time. In the relief of the standard with the two imperial images, which I have considered to be the leading panel of the "Parthian" series, there are two barbarians. In the scene of the "Inauguration of the King" there are five or more barbarians. The types, especially in the latter relief, seem to fit an oriental race as well as a Germanic race, or even better. A study of the heads from this last scene (Fig. 9) will show what I mean. Of quite a different type are the two prisoners, one with his hands tied behind his back, who are being roughly haled before the Emperor. These are of the north-European type: heavier of build and shaggier of hair.

All that I have attempted to do in this paper is to give the evidence furnished by the reliefs for dating the attic and for deciding whether they are themselves take from one or from more than one monument. A complete description will be reserved for my general volume on the arches of Rome and Italy.

A. L. Frothingham.

PRINCETON, NEW JERSEY.

MEDUSA II 1

THE VEGETATION GORGONEION

There is a group of Medusa monuments that seems to have escaped attention. This is the more peculiar because it is a fairly numerous and homogeneous group. It is the gorgoneion with vegetation. Probably the reason for the neglect is that this juxtaposition of the gorgoneion is found almost without exception in connection with tombs; sometimes on the architecture of the tombs themselves, but much more often on sarcophagi and urns. As all critics have taken the Medusa in connection with the tomb as an emblem of suffering and death, they have found it convenient to ignore the almost constant use of vegetation symbolism with the gorgoneion in this entire class.

I shall describe the monuments first, and reserve any general considerations till the end.

The earliest work is a series of terracotta antefixes in the Etruscan Museum of the Vatican.² They are archaistic in style and belonged, apparently, to a temple of the close of the fifth century B.c. Nine of these antefixes are preserved. In each one the head of Medusa, winged and with snakes knotted under her chin, is framed quite closely in three juxtaposed pairs of acanthus leaves that curve upward on either side. This became a classic type. There is nothing "horrible" in the type of face.

The bulk of the material of this class with which I am familiar is, however, not earlier than the third century B.C., descending to the second or third A.D. There is a wealth of it among the later works of Etruscan art, especially in chamber tombs and sepulchral urns. The most interesting instance is in the tomb of the Volumnii near Perugia. The pediment over the inner door-

¹ See A.J.A. XV, 1911, pp. 349 ff.

² The museum numbers are 161, 162, 163, 164, 165, 166, 176, 238 and 242. I was unable to obtain any information as to their provenience. Doubtless they are from the immediate neighborhood of Rome; Velitrae, Caere, Praeneste, or one of the Alban towns.

way (Fig. 1) is decorated with a scene in relief centering about a peculiar form of gorgoneion. Medusa occupies the centre of a disk, the entire ground of which is filled with a scale-like arrangement of foliage radiating from the Gorgon's head to the edge of the disk. Medusa is of the beautiful type with hardly a trace of the Hellenistic pathos; the heads of the two snakes with tails tied under her chin do not stand up as usual but nestle in her hair. The foliage proceeds directly from the head; there can be no doubt whatever that it is foliage, neither can there be any doubt that it has a symbolic meaning.¹



Figure 1.—Medusa as Vegetation Symbol; Gable of the Tomb of the Volumnii at Perugia (photo. Alinari)

On either flank of the disk is the curved sword or harpe, such as Perseus is usually figured as using in the decapitation. The harpe is generally conceded to be a sun emblem, especially as typical of the destructive aspect of the sun's rays. As early as ca. 2500 B.C. it was used as the weapon in the hand of the Babylonian gods. The sun-god Merodach—the counterpart of Perseus—is figured as wielding it in his fight with Tiamat, the primeval dragon. On each handle perches a dove, evidently

¹ It would be quite natural to assume that the disk is a schematic aegis. The scales are similar to those on many an aegis. I have been struck by the resemblance which the above design bears to the aegis with central gorgoneion on the coins of Mithradates struck for the cities of Pontus and Pamphylia: Amisus, Cabira, Chabracta, Comana, Amastris, and Sinope. Consult Imhoof-Blumer, Griech. Münzen, pp. 37 ff. and Cat. of Greek Coins in the Hunterian Coll. II, pp. 219 ff. The aegis on these coins, however, never has a circular outline, but is six-sided, eight-sided (the usual shape), or even nine-sided.

the symbol of Aphrodite as nature goddess. From below emerge the heads of Apollo on the left and Hermes on the right, recognizable both from their emblems and their types. The opposite pediment in the tomb of the Volumnii had a similar disk, which, had it been in good preservation, would have shown an analogous theme. It also was filled with a head, which has been broken away but which seems to have been surrounded by sun's rays within the disk in exact correspondence to the foliage of the Medusa disk. On either side of the doorway was a terracotta crested snake—the emblem of immortality.



FIGURE 2.—GABLE IN THE MUSEUM OF AQUILA (photo. Moscioni)

At Aquila in the Abruzzi there is a gable in the museum which bears the closest analogy to the one just described and was also evidently part of a tomb. Its central decoration is the Medusa head (Fig. 2). There is no encircling disk, but the circular scheme is adhered to in the outline of the mass of foliage, though it radiates only sporadically and irregularly. The two snakes are disposed in heraldic fashion above the head, and the pair of wings in the hair is curiously foliated rather than feathered. The idea of vegetation and fertility is emphasized by the two vases flanking the Gorgon and completing the theme. The difference between this theme and that of the tomb of the Volumnii is that here only one side of the Gorgon's activity—the productive—is featured. It is not easy to date this work; it

would seem to have the earmarks of a local, non-Etruscan, pre-Roman school not earlier than the third century B.C.¹

Passing from the field of funerary architecture to that of funerary urns, we find a considerable group of late Etruscan works of the vegetation Medusa type scattered through the museums of Chiusi, Volterra, Perugia, etc., showing that it was not a local but a general theme. It does not extend, however, beyond the field of Hellenic influence. There is, for instance, no trace of Medusa in any form in the tomb furniture, not even in the funerary stelae of the Etruscan necropoli of Bologna or any other centre north of a certain line in Etruria proper.



FIGURE 3.—ETRUSCAN URN IN THE MUSEUM OF CHIUSI (photo. Moscioni)

A fairly typical specimen of very summary workmanship is the travertine urn in the museum of Chiusi given in Figure 3. The winged gorgoneion, with two flamboyant knotted snakes and flanked by two dolphins (Apolline symbols), is set in a triple nest of rich plant life of crude execution. With this composition we return to the arrangement illustrated by the first work that was mentioned, the antefixes of the Vatican museum. Two

¹ The gorgon head is a favorite motif in the centre or ends of tomb gables. It appears, for instance, in a number of the gable façades of the rock-cut tombs in the district of Viterbo: Castel d'Asso, Bieda, Norchia, Sovana. It is carved or painted inside the chamber tombs at Chiusi (*Dep. de' Dei*, etc.) and Corneto (*Tomba della Pulcella*, etc.)

urns still in the tomb at Chiusi called Deposito del Gran Duca, have almost identical themes, better carried out.

There is a peculiar variant in the same museum (Chiusi), given in Figure 4, where two fronds shoot symmetrically from Medusa's neck, two serpents from her ears, and two wings from back of her temples.

Central Medusa heads on funerary urns, enclosed in foliage are, for example, *Cat.* Nos. 28, 30, 397, and 476 at the Volterra museum; *Cat.* Nos. 134, 335, 797, 1057, etc. at the Chiusi museum; *Cat.* Nos. 66, 68, and many more at the Perugia museum.

In none of these works is there anything horrible, monstrous, or in any way terrifying or repulsive about the Medusa. She is



FIGURE 4.—ETRUSCAN URN IN THE MUSEUM OF CHIUSI (photo. Moscioni)

serene, normal in feature, without protruding tongue or tusks or gleaming teeth. Her mouth is not open; her face is without the extreme solar rotundity that Greek art ordinarily gave to it, as did also early Etruscan art. The reason, we shall see, was probably that this rotundity was due to an association with the sundisk, which is not present in this vegetation aspect of Medusa.

As was the case with so many other features of the technique and themes of sculpture, Roman imperial art appears to have borrowed directly from the Etruscans the sepulchral Medusa. With the emphasis given to the reality of the future life by Etruscan theology, an emphasis probably of Oriental origin and transcending anything that we find in the Hellenic world except in the fields of Pythagorean and Orphic thought, it was natural that Etruscan art should have seized with avidity the main,

simple, Hellenic emblem for life-force and immortality, the Medusa. The Etruscans applied the emblem to the resurgence of life beyond the grave, as well as to the resurgence of life on earth in the spring. This aspect of the Medusa was echoed in Roman art.

A simple Roman form of the theme is on an urn in the museum of Palermo, given in Figure 5, where a distinctly Hellenistic Medusa is framed in a heavy festoon of varied fruits held by two charming Cupids. In the Vatican sarcophagus 806 (H², 1208), which has two garlands enclosing Medusa masks, the two Cupids are supplemented by a satyr, in the centre. This is one of the nor-



FIGURE 5.—ROMAN URN IN THE MUSEUM OF PALERMO (local photo.)

mal forms assumed in the Roman period by the vegetation-fruit emblem. It is no longer formed of growing or simple vegetable forms but of artificially arranged festoons of fruits, flowers, and fronds, or of cornucopias and baskets filled and overflowing with them. The festoon appears, with accessories that clearly illustrate the meaning of the theme, in a number of altar-shaped urns. In the urn of Figure 6, beside the two Cupids holding the festoon of fruits that frames the gorgoneion, there is a pair of eagles whose connection with apotheosis and life beyond the grave makes their presence peculiarly appropriate. The type of Gorgon here is of the intense Hellenistic solar sort, with unusually open mouth. In another altar-urn in the Vatican, that of Petronius Secundus (Fig. 7), the type is not exaggerated, and the place of the eagles is taken by the swans, whose connec-

tion with Apollo and immortality is also clear. The same birds are feeding below, as in the other urn.

An intermediate type is on a tripod in the Vatican museum, of which a detail is given in Figure 8 to illustrate how the fruit wreath is combined with the Medusa head in other classes of monuments besides the funerary. Of course no one could for a moment argue that either the Gorgons on the bowl or the tripod or the garland of fruit below it have any funereal significance!



FIGURE 6.—URN IN THE VATICAN MUSEUM (photo. Moscioni)

The festoons that were used in Apollo ceremonials are known to have a special significance as emblems of the fruitfulness of which Apollo was the propagator, lord as he was of the first-fruits of the earth, in imitation of Dionysus and Triptolemus.

In connection with these Apolline characteristics it is important to note the association of Medusa with the Apolline griffin—also an emblem of eternity. This is to be found as early as the fourth or third centuries on Etruscan urns. In urn 78485 of the Florence museum, from the *Tomba Inghirami*, the entire decoration consists of a gorgoneion between two griffins, where Medusa takes the place of the more usual central vase: the same theme appears in No. 190 of the Etruscan Museum in Florence.

As an indication that it was a common idea to associate fruit and fruitfulness with funerary urns even before Imperial Roman times I will give (Fig. 9) an Etrusco-Roman terracotta urn from Toscanella, in the Etruscan Museum at Florence, where the most characteristic symbol of productivity, the dove, is combined with fruit on the whole decoration of the sarcophagus. The late Hellenic influence is evident, and it is an excellent instance of the cosmopolitanism of the period of the Gracchi.

A simplification of the vegetation theme is illustrated by No. 5540 of the museum at Florence, a late Etruscan urn where the head rises from a neck-rest of three acanthus leaves, while two snakes are heraldically set on the top of her head and she is flanked by two trees from which she is separated by Ionic



FIGURE 7.—ALTAR URN IN THE VATICAN MUSEUM (photo. Moscioni)

columns. The combination of serpent and vegetation was also sometimes made at this time (ca. third century B.C.) in the full figure as well as the gorgoneion. In the same museum, for example, No. 4969 is a charming half-figure in terracotta, with arms extended, each holding a sheaf of wheat, while on each side a serpent projects and then curves upward and back toward her neck.¹

Still another form is that in which the gorgoneion is supplemented not by garlands, but by baskets of fruit which either stand upright, as in the Aquila pediment, or are tilted so that the fruit is being poured out on the ground. This occurs, for example, in a sarcophagus in the Louvre (Clarac, 192, 535), on the Lateran sarcophagus of Gladia Primitiva (No. 861), etc.

¹ Similar figures are in the Etruscan Museum at the Vatican, in the Museo delle Terme, etc.

In the latter case the busts of the two deceased inside their medallion rest on a Medusa head with extended wings. Two Victories hold the medallion; on either side are the overturned baskets of fruit and two genii with torches. The gorgoneia in these types of compositions are so numerous during the two first two centuries A.D. that it would be needless to give a list of them. They can be found in the catalogues of Dütschke or Matz-Duhn, in Reinach's Répertoire, and in museum catalogues. The figures associated with the Gorgon in these vegetation compositions are dolphins, griffins, sphinxes, eagles, doves, swans and other birds, Victories, centaurs, satyrs and Erotes. Sometimes the



FIGURE 8.—TRIPOD IN THE VATICAN MUSEUM (photo. Moscioni)

Erotes hold horns of plenty. Recurring to the baskets of fruit, they seem to represent without doubt, in Roman dress, the *liknon* of the Eleusinian mysteries; the harvest basket containing the first fruits of the earth, which became one of the main mystic emblems of fertility and consequently of the Great Mother and then of Dionysus. In the initiation ceremonies of the Liknophoria the sacred basket filled with fruit was used as an important part of the ritual. It was also in use as a symbol at Delphi, being drafted into the service of Apollo, and it also became part of Orphic ritual. Its use therefore in Medusa scenes goes back to early prototypes.

¹ See the development of this theme in Miss Harrison's *Prolegomena to the Study of Greek Religion*.

As a last, crowning example (Fig. 10), I reproduce a little-known but particularly beautiful and large sarcophagus, now in the Walters collection in Baltimore. It is one of the famous group found in the mausoleum of the Licinii (Rome) and was the tomb of a military leader of the time of Trajan or Hadrian. The gorgoneion is the central figure on both body and cover. It rests below on a growing palm tree, above on two horns of plenty. Vases overflowing with fruits stand on either side. Captives, trophies, and arms refer to the occupation and victories of the deceased. Winged victories and cupids occupy the bulk of the scenes.

It is hard to see how justification can be found for any of the current theories to explain the frequent use of the gorgoneion in the decoration of tombs, sepulchral urns, and sarcophagi.



FIGURE 9.—DETAIL OF TERRACOTTA URN; ETRUSCAN MUSEUM, FLORENCE

These theories are that the Gorgon was used as an emblem of death or of pain, or as a protecting evil bogey. But if preconceptions are laid aside, and if the plain evidence of the monuments is alone admitted, the law of the association of ideas would seem to lead inevitably to just the contrary conclusion. Eros, the god of life, the dove of fertility, the Victories, the eagle and griffin of apotheosis, the first-fruits of the earth in the sacred basket or the horn of plenty; these and the rest all point to the Gorgon as the emblem of life, of victory over death, and of renewed life beyond the grave.

This group, will, I hope, help to destroy the delusion that Medusa's fundamental characteristic was apotropaic. This is a characteristic that not only was not fundamental but is non-existent. She protected not negatively but positively. This, however, is a theme for later consideration.

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FIGURE 10.—SARCOPHAGUS IN THE WALTERS COLLECTION IN BALTIMORE

THE TOMB OF ILARIA DEL CARRETTO

The tomb of Ilaria (Fig. 1), after suffering some vicissitudes, has found a permanent resting place in the left transept of the cathedral of Lucca. It has been much admired by Ruskin ¹ and other visitors to the cathedral and has figured in all histories of Italian sculpture from the time of Vasari to the present day. The lady to whom it was dedicated was the daughter of Carlo, Marchese del Carretto, of an old and powerful family, the second wife of Paolo Guinigi, who in the early fifteenth century was at first the popular, then the hated tyrant of Lucca. It is natural to think that Paolo erected the tomb in his wife's honor soon after her death on December 8th, 1405. The date 1406 is assigned to it by Ridolfi ² and Venturi, ³ by Burckhardt, ⁴ Bode, ⁵ Burger, ⁶ Fabriczy, ⁷ Cornelius, ⁸ Marcel Reymond, ⁹ André Michel, ¹⁰ and others.

Milanesi assigns the tomb to the year 1413. In his edition of Vasari's Vite, 11 he asserts in this connection "Secondo un documento ch'è presso di noi, parrebbe che Jacopo larvorasse quella sepoltura intorno al 1413." A document giving these statements as facts would be most important not merely for the date but also for the name of the sculptor. But from the guarded manner of Milanesi's assertion it seems possible that he is not reporting a fact but making an inference founded on Jacopo's presence in Lucca in the year 1413. If a document with explicit evidence on this subject actually exists, it is most regrettable

- ¹ Modern Painters, II, ch. 7.
- ² L'Arte in Lucca studiata nella sua Cattedrale, p. 110.
- ³ Storia dell'Arte Italiana, VI (1908), p. 69.
- 4 Cicerone, II (1904), p. 462.
- ⁵ Italienische Plastik (1905), p. 128.
- ⁶ Das florentinische Grabmal (1904), p. 256.
- ⁷ Arch. Stor. Arte (1897), p. 72.
- ⁸ Jacopo della Quercia (1896), p. 22.
- ⁹ La Sculpture florentine, II (1898), p. 35.
- ¹⁰ Histoire de l'Art, III, (1908), p. 540.

that neither Milanesi nor his successors Borghesi and Banci published it in the *Documenti per la Storia dell'Arte Senese*, where they published many documents concerning the work of Jacopo della Quercia.

An earlier date for the monument should be assigned by those who follow the sequence of events given by Vasari. He says in his life of Jacopo della Quercia that that artist went from Siena to Lucca, and after carving the Ilaria tomb went to Florence and entered the competition for the bronze doors of the Baptistery.



FIGURE 1.—TOMB OF ILARIA DEL CARRETTO, LUCCA

As this contest took place in the year 1401, the tomb of Ilaria would have to be dated at least four years before her death.

As for the date, I am inclined to believe that the original monument, whatever its form, was erected in 1406, if for no other reason than that by 1407 Paolo Guinigi married his third wife, Piacentina, and in 1418 his fourth, Jacopa Trinci, and that it would doubtless have suited his convenience to have each wife properly disposed of before he married again.

Let us then suppose that Ilaria was suitably entombed in 1406; a second problem confronts us. Is the tomb as it stands the handiwork of Jacopo della Quercia? This attribution is, so far as I know, universal, and the beautiful tomb has contributed largely

to the reputation which Jacopo della Quercia has sustained as one of the founders of Renaissance sculpture. Let us examine the the evidence on which it rests. Paolo Guinigi had as a chronicler gonfaloniere Giovanni Sercambi, whose Croniche have been published by Salvatore Bongi, Lucca, 1892. Sercambi describes the death of Ilaria, but makes no allusion to her tomb. Bongi, on p. 413 of Parte Seconda of this work, adds the following note: "Nel codice originale da noi seguito, in margine a questo capitolo della morte della seconda moglie di Paolo (Guinigi) si trova la seguente postella di scrittura del cinquecento inoltranto: 'Nota come la statua di marmo che è nella sagrestia di San Martino la fece fare il Sig. Paolo per la detta madonna Ilaria, ed è di mano di Iacopo della Quercia senese scultore illustre.'" This attribution to Jacopo della Quercia is not that of the chronicler of the house of Guinigi, as André Michel asserts, but of a marginal annotator of the late sixteenth century. This annotator doubtless derived his information from Vasari, whose book was published first in 1550, and a second edition in 1568. Vasari speaks of the bellezza della figura and of the base on which are putti with festoons, indicating that the monument we see today is essentially that which he may have seen in 1550. The attribution to Jacopo della Quercia dates apparently from Vasari's somewhat untrustworthy account of that sculptor. As Vasari erred when with great positiveness he assigned to Jacopo della Quercia the well known relief of the Assumption over the Porta della Mandorla of the Cathedral of Florence—now proved to be by Nanni di Banco—it is not unlikely that he also erred in his attribution of the more remote Ilaria tomb. Concerning it we have no contemporary evidence. We are therefore compelled to examine the tomb in relation to the established works of Jacopo della Quercia and decide the question of authorship for ourselves on considerations of style alone. The following monuments: (1) The Trenta altar-piece at S. Frediano, Lucca (1413-1422), (2) The slab tombs of Lorenzo Trenta and his wife in the same church (1416), (3) The Fonte Gaia at Siena (1414-1418), (4) The font in the Baptistery at Siena, containing his Zacharias relief (1417–1430). (5) The portal sculptures of S. Petronio, Bologna (1425–1438), and parts of the Bentivoglio Tomb at S. Giacomo, Bologna, form a series from which the style of Jacopo della Quercia may be securely determined. In these works we may trace an obvious

¹ Histoire de l'Art, III, 540.

continuity of style. We have only to compare the Sapienza of the Fonte Gaia with the Madonna over the portal of S. Petronio to see how closely Jacopo adhered to type. From first to last his forms are heavy, his drapery massive and full of irregular and inexpressive querks and turns. He is not a variable genius of whom we might expect the reposeful, stately figure of Ilaria to be succeeded by the labored, florid forms of the Trenta altarpiece. Classed with his works the Ilaria tomb stands out miraculously. It has no ancestors, at least not in the Sienese school from which Jacopo came, and no descendants, at least none in the cycle of Jacopo's works.



FIGURE 2.—TOMB OF ILARIA; HEAD

If we take a wider survey, where else do we find in Italy tombs of this type? We can almost count upon our fingers the freestanding Italian tombs. Through the middle ages, and with few exceptions throughout the Renaissance, Italian sepulchral monuments, when erected in the churches, were built against the wall or set into the pavements. Even the Ilaria tomb, after its so-called destruction, was set up in the Cathedral as a wall tomb, and only in 1887, when the missing slab from the base came back from Florence, was it reërected as a free-standing tomb. Marcel Reymond ¹ in 1898 pointed out that tombs of this character do not occur in Tuscany, but are common in France. Cornelius,²

¹ La Sculpture florentine, II, p. 35.

² Jacopo della Quercia, pp. 66, 67.

on the other hand, while pointing out its affinity with northern monuments would have us believe that it does not differ essentially from the type of its time and country. The same impression is conveyed by Ruskin. But this recumbent figure shows many features not found elsewhere in Italy. Ilaria wears a



Figure 3.—Tomb of Constanza de Anglesola; Poblet

northern type of turban, her hair is bound in French style with ribbons (Fig. 2), her garment with its high, stiff collar, its large openings for the long pendant sleeves, the stiff cuffs have no parallels on Italian tombs. But French and Spanish tombs exhibit all these details of costume. We may also notice the dog at Ilaria's feet. Vasari explains it as an emblem of fidelity, without drawing attention to its extreme rarity on Italian tombs. More than a hundred photographic reproductions of Italian tombs with recumbent figures lie before me and I find only a few isolated examples in which a dog crouches at the feet of the departed, and these in regions like Milan and Naples, where foreign influences were strong. On the other hand, in French and Spanish tombs, the dog or the lion is almost invariably present. There is still another feature which links this tomb with those of foreign origin. Etruscan, Roman, and Italian tombs of this type for the most part represent the deceased as reclining or asleep upon a funerary couch or bier with a mattress or a shroud carefully folded beneath

them. Here, as in French and Spanish tombs, the lady lies upon the bare slab, with nothing but the two pillows to minister to her comfort.

I am therefore strongly inclined to affirm that this slab, in spite of its being found in an Italian town and serving as a memorial to an Italian lady, is so foreign in type that we must suppose

it to have been carved by some foreign sculptor or by an Italian sculptor with foreign training. This hypothesis gains in weight when we read of the cosmopolitan tastes of Paolo Guinigi. He had foreign architects in his employ and was a passionate collector of French goldsmith work. French songs were sung in the open piazza at Lucca, and French novels translated into Italian for the amusement of Paolo and his friends. Paolo Guinigi cultivated foreign relationships so far that he actually



FIGURE 4.—TOMB OF ILARIA; COAT OF ARMS

secured Ladislaus, King of Naples, to stand as godfather and as name-father for his son.³ In order to emphasize the foreign character of this beautiful effigy of Ilaria, I would place along-side of it the sepulchral slab of Donna Constanza de Anglesola (Fig. 3) who died in 1401 and was buried in the now ruined monastery of Poblet (Catalonia).⁴ Where in all Italy can we find a closer parallel to the Ilaria tomb?

¹ Supino, La Scultura in Bologna nel secolo XV, p. 47.

² Bongi, Le Croniche di Giovanni Sercambi Lucchese.

^{*} Mazzarosa, Storia di Lucca, pp. 262, 269; Tommasi, Sommario della Storia di Lucca (in A. Stor. Ital., vol. X), p. 296.

⁴ Carderera y Solona, *Iconographia Española*, I, pl. 34.

On the other hand the sarcophagus seems to be Italian, and would appear, indirectly or directly, to have been inspired by the remains of classic sculpture. It is quite conceivable that even Jacopo della Quercia may have had a hand in the carving of this sarcophagus, for somewhat similar mouldings appear in his Trenta altar-piece in S. Frediano, and foliage not unlike that which surrounds Ilaria's coat of arms, and a putto and garland motive somewhat similar to that of the sarcophagus, occur also



FIGURE 5.—Tomb of Ilaria; Foliated Cross

in the decoration of his Fonte Gaia at Siena. The resemblance, however, is not so close as to compel us to attribute these otherwise very different monuments to the same master mind.

This sarcophagus, so far as I know, has never been adequately published, and I shall not attempt to give it the detailed study it deserves. However, the photographs, several of which are here published for the first time, should assist in the formation of a better appreciation of the monument. Figure 4 presents Ilaria's stemma or coat-of-arms, which consists of the Guinigi insignia quartered with those of the Carretto family. The

¹ See Altman, Architektur und Ornamentik der Antiken Sarcophage; Die römischen Grabaltäre der Kaiserzeit

Guinigi arms are: Gules, a cross argent charged with eighteen or twenty lance heads azure. The Carretto arms are: Or, five bendlets gules. These are here blazoned quarterly on a fine shield suspended on a hook by means of a broad strap. It is surrounded by florid Gothic plants bearing seeded flowers, suggested perhaps by Giovanni di Ambrogio's more beautiful foliage on the jambs of the Porta della Mandorla of the Cathedral of Florence. It may not be without significance that the cornice moulding of the sarcophagus with its crockets and consoles is found again in the cornices of the Porta della Mandorla. The general design of this short side of the sarcophagus is attractive in itself, but it seems not to have been composed with due relation to the reliefs on the long sides. In its present condition our sympathies are roused for the two putti whose wings are so abruptly cut away.



FIGURE 6.—TOMB OF ILARIA; PUTTI

The other short side of the sarcophagus (Fig. 5), with its quatrefoil elaborated into a foliated cross, recalls also the ornaments on the architrave of the Porta della Mandorla. It may be remarked that the foliage is in higher relief than that on the opposite side, and that ample space is left for the completion of the wings of the corner *putti*. The absence of a patina corresponding to that on the other short side suggests that this relief may have undergone a thorough recutting.

A comparison of the long sides of the sarcophagus brings out marked differences of sentiment and of execution. On one side (Fig. 6) the putti are sad, overburdened by the garland. They are veritable funerary genii oppressed by their solemn task. The garlands are exceedingly massive, like lumps of clay on the surface of which are lightly sketched Gothic foliage and fruit. The other side (Fig. 7) breathes a freer spirit. The putti are more spirited, stepping as if in a choral dance. The garland also is treated with a lighter touch, is more plastic in form, and has a

- distinctive character given to it by the long lanceolate leaves which all but conceal the fruit. If this relief seems to be in better condition than the other, this is perhaps due to its having been long preserved in the Guinigi palace at Lucca and in the Uffizi and the Museo Nazionale at Florence before being returned to its place on the sarcophagus.

There are some, but not many, points of comparison between these reliefs and the work of Jacopo della Quercia. It is unfortunate that his *putti* with garlands in the Fonte Gaia at Siena are so damaged, for now they seem but a faint reflection of the *putti* on the Ilaria tomb. Nor do Jacopo's figures of the Christ child help the comparison. Perhaps the closest analogies are to be found in the *putti* bearing consoles which support the architrave of the main portal of S. Petronio at Bologna. But the resem-



FIGURE 7.—TOMB OF ILARIA; PUTTI

blance is altogether too vague to warrant the assertion that they are by the same hand.

As with the effigy of Ilaria, so with these *putti* and garlands we are dealing with the productions of a sculptor whose ideals of beauty are antagonistic to those displayed in all the authenticated works of Jacopo della Quercia. Jacopo was not the sculptor likely to have been selected by an aristocratic connoisseur to carve the image of his beautiful wife. He was essentially coarse in his conceptions, vulgar and baroque in expression, though capable of massive and strong work. He nowhere shows the restraint, the refinement, the classic spirit displayed by the sculptor of the Ilaria tomb.

To those who have long associated with the Ilaria tomb the name of Jacopo della Quercia it may be disquieting to be asked to abandon this attribution before another sculptor's name is furnished in his place. But let us suppose that this monument were recently unearthed and unattributed, who would think of

attributing it to a Sienese sculptor and especially to Jacopo della Quercia? We should rather think of some sculptor trained in the best French traditions, whose mind was awakened also by the best sculpture of Florence—some one who admired Andrea Pisano's Baptistery Gates and Giovanni di Ambrogio's Porta della Mandorla. Is it possible that Jacopo during his stay in Florence could have received the inspiration to produce this masterpiece and then have lapsed for the rest of his life into comparative mediocrity? Is it not more likely that some other sculptor deserves the credit for this beautiful tomb? Some day, perhaps, we may be able to discover his name.

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TOPOGRAPHICAL STUDIES AT SETIA

Two years ago, after I had completed my researches in the territory of ancient Privernum, I planned to study in the same manner the neighboring territory of Setia. There are two recent works on the history and remains of Setia by local antiquarians; but these, although they contain much valuable material, are too fanciful and unscientific. At the earliest opportunity, therefore, in the summer of 1912, I began my study of Setia and vicinity, intending to describe and locate accurately the existing ancient remains. On account of the season and the limited time at my disposal, I confined my attention to two points, first, the remains of the town itself, and second, the road ascending to it. The results of my researches are here briefly presented under

In citing any of these works, or the works of Tufo and Lombardini, I shall give only the author's name, except in the case of Corradini, De Civitate et Ecclesia Setina, references to which will have the title of the work added, to distinguish them from the more frequent references to the Vetus Latium.

 $^{^{1}\,\}mathrm{See}$ A.J.A. XIV, 1910, pp. 318–323; XV, 1911, pp. 44–59, 170–194, 386–402.

² Vincenzo Tufo, *Storia Antica di Sezze*, Veroli, 1908; Filippo Lombardini, *Storia di Sezze*, Velletri, 1909. The latter is a revision, published by the author's son, of his previous work, *Della Istoria di Sezze*, Velletri, 1876, which I do not cite, as it has been superseded.

³ I have also consulted the following earlier accounts by natives of Sezze: Ciammarucone, Descrittione dellà Città di Sezze Colonia Latina di Romani (1641); Corradini, De Civitate et Ecclesia Setina (1702), and Vetus Latium Profanum & Sacrum. Tomus Secundus (1705). Other short descriptions of no great value are: Cayro, Notizie delle Città del Lazio Vecchio e nuovo, Vol. II (1816), pp. 182–189; Westphal, Die römische Kampagne (1829), pp. 47, 49, 53–4; Marocco, Monumenti dello Stato Pontificio, Vol. VI (1835), pp. 7–66; Moroni, Dizionario di erudizione storico-ecclesiastica, Vol. LXV (1854), pp. 56–81; Fonteanive, Avanzi detti Ciclopici nella Provincia di Roma (1887), pp. 149–152; Abbate, Guida della Provincia di Roma, Vol. II (1894), pp. 499–501; Nissen, Italische Landeskunde, Vol. II² (1902), pp. 645–6; Frothingham, Roman Cities in Italy and Dalmatia (1910), pp. 72, 80; C.I.L. X. p. 640; Smith's Dictionary of Geography, p. 971; Encyclopedia Britannica, 11th Edition, Setia.

these two headings, to which I have added a short discussion of the inscriptions from Setia.1

1. The Town of Setia

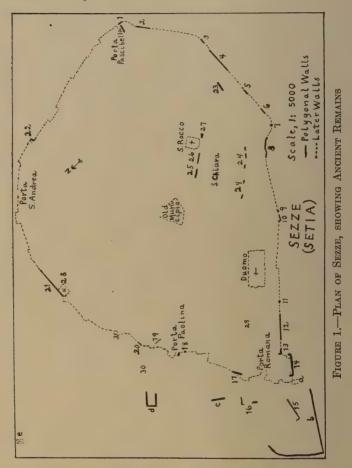
Ancient Setia was situated on the hill now occupied by the town of Sezze, which rises abruptly to a height of 305,60 metres 2 from the Pontine Marshes, about six kilometres to the northeast of Forum Appi and the Via Appia. There is no evidence that this was the site of an old Volscian settlement;3 our first certain information is that in 382 B.C. the Romans established a Latin colony,4 to which new colonists were added three years later,5 Its foundation, therefore, marked the farther advance of the Romans into Volscian territory, which they had already begun to secure by founding Norba in 492, quae arx in Pomptino esset,6

Only a few points in the history of Setia need be given here. In general it was loval to the Romans, and, with Norba, suffered constantly from the incursion of the Privernates, until the latter were conquered. The leader of the Latin revolt of 340 B.C., L. Annius, however, was a Setine,8 and in 209 B.C. Setia was one of the twelve colonies that refused aid to the Romans. In 198 B.C. Carthaginian hostages were quartered here, who nearly succeeded in a serious revolt. 10 We are told, on very unreliable authority, that Sulla captured Setia in 82 B.C., 11 and that the triumvirs sent

- ¹ I am especially indebted for favors to Director Jesse Benedict Carter and Mr. Albert W. Van Buren, of the American Academy in Rome, and to the following citizens of Sezze: Prof. Rag. Cesare Montesi, Secretary of the Commune, Sig. Francesco Diez, Sig. Francesco Lombardini, the brothers Maselli, and Sig. Colombo Pasqualucci.
- ² This is the height as given by Lombardini, p. 9; the height given on the Government maps, 319 m., is to the top of the tower of S. Pietro.
- ³ For an alleged reference to Setia as one of the Latin confederated towns in Dionys. Hal. V, 61, see Mommsen, History of Rome (English edition), Vol. I, pp. 448-9, n. 1.
 - 4 Vell. Pater. I, 14.
 - ⁵ Livy, VI, 21.
 - 6 Livy, II, 34.
 - ⁷ Livy, VII, 42, 8; VIII, 1, 1 ff.; VIII, 19, 5 ff.

 - Livy, VIII, 3, 8-9.Livy, XXVII, 9, 7, cf. 10, 10.
 - 10 Livy, XXXII, 26, 4-14.
- ¹¹ Appian, B.C. I, 87. In Plutarch, Sulla, 28, which agrees with the narrative of Appian in other respects, Setia is not mentioned, but Marius, it is said, met Sulla περί Σιγνίων before his flight to Praeneste.

a military colony here.¹ The number of inscriptions found here that date from the late Republic shows that the town was then still flourishing; but under the Empire it was an *exigua urbs*, remembered only for its famous wine.²



The principal remains on this site consist of portions of the ancient town wall. As a glance at Figure 1 will show, these are very numerous on the southwestern side. On the northern and eastern sides they are scanty, but occur in the right places to

¹ Liber coloniarum, 1, p. 237, in Lachmann et al., Gromatici Veteres, Vol. I. This is, however, one of the most trustworthy portions of this treatise; see Mommsen in the same work, Vol. p. 184.

² See especially Martial, XIII, 112; for other references, see Nissen, l.c.

prove that the line of the mediaeval and modern walls generally follows that of the ancient wall.

Starting at the Porta Pascibella, we find our first piece of ancient wall adjoining the gate on two sides of the church of S. Parasceve (Fig. 1, 1). Inside the gate, it is built into the northern wall of the church for a length of 12.30 m. and a height of 2.70 m. Then, after a gap of 2.50 m., in which the old corner is concealed by a modern projection, it appears for about 4.10 m. on the outside of the gate, preserved to a height of about 3.75 m.¹ This fragment, like all the others, is built of the local limestone. It is



FIGURE 2.—FRAGMENTS OF THE TOWN WALL OF SETIA

much battered, but is apparently not in the "polygonal" but in the "quasi-ashlar" style.2

The next two fragments are not important. The first (Fig. 1, 2), 12.35 m. beyond the one just mentioned, is traceable for 23.20 m.; it is of "polygonal" masonry, but the exact variety cannot be determined. The next fragment (Fig. 1, 3), 64.90 m. farther on, consists merely of ancient stones built into the modern wall for 9.75 m.

The first well-preserved piece of wall is 10.75 m. farther on (Fig. 1, 4; Fig, 2.) It is 37.20 m. in length and 3 m. in height.

² For a definition of the term "quasi-ashlar" masonary, see my article in A.J.A. XV, 1911, p. 46, note 6, and p. 51.

¹ This locality has been much changed in recent times by the destruction of an archway and buildings near the church; see Lombardini, pp. 75–6. Corradini, pl. 37, shows its former appearance.

The masonry is distinctly of the "third polygonal" style, with the blocks carefully fitted and their faces smoothed.¹

Of even greater interest is the next fragment, 29 m. beyond the last one (Fig. 1, 5; Fig 3). This has at its eastern end a postern gate, 1.19 m. in width, which is now filled up to within 1.40 m. of the top; its total length is about 7 m. It is built of ashlar masonry; this practice of using ashlar masonry about the gates of polygonal walls is common elsewhere.²

After 26.50 m. more we find what may be a piece of ancient wall, 8 m. in length (Fig. 1, 6). From the end of this the distance



FIGURE 3.—FRAGMENT OF THE TOWN WALL OF SETIA, WITH POSTERN GATE

is 23.10 m. to another battered fragment of four courses, only 1.60 m. in length (Fig. 1, 7). But then, after 15.50 m., begins another continuous piece of the wall, 32.30 m. in length (Fig. 1, 8). The eastern half of it is of the "third polygonal" style; but the western half is of a new variety of masonry of which we shall see other examples, a "quasi-ashlar" masonry, with the surfaces of the blocks carefully rusticated, so that they resemble projecting cushions.³

Within the next 206.70 m. there exist three fragments of wall in the positions indicated on Figure 1 (9, 10, 11), the antiquity

¹ For this style, see the articles cited in A.J.A. XV, 1911, p. 46, note 6.

² The Lion Gate at Mycenae is an early example.

 $^{^{3}}$ For remains of similar masonry in the territory of Privernum, see A.J.A. XV, 1911, pp. 51–55.

of which is doubtful. The first, 7.50 m. in length, looks like parts of two courses of "quasi-ashlar" masonry built into the modern wall at some distance from the ground. The second, a battered polygonal fragment, is merely a succession of displaced blocks for six of the 8 m. of its length, while the third, of "quasi-ashlar" work, consists of one stone from each of five courses, probably in situ.

At the end of the 206.70 m. we reach the finest piece of the wall now existing (Fig. 1, 12; Figs. 4, 5). Commencing with what seems to be a corner, this massive wall of the "third polygonal" style extends for nearly 40 m.; its greatest height is over 8 m.

After a gap of 9.50 m., there is a similar piece (Fig. 1, 13), 5 to 6 m. in height, which after 15 m. turns toward the town at right angles; it can be traced for 3.50 m. in this direction before it is hidden by the modern buildings.

11.50 m, out from the corner just mentioned are the remains of a great projecting tower or bastion that is built of the "quasi-ashlar" rusticated masonry (Fig. 1, 14; Fig. 6). Its southern side is 3 m. in



FIGURE 4.—FRAGMENT 12 OF THE TOWN WALL OF SETIA, SHOWING HEIGHT

length, its front 30.50 m., but the northern side cannot be measured, as it is covered by the later walls; its height near the southern corner is 7.70 m.

It is probable that this great outwork protected the gate at which the road from the plain entered the town. Professor Frothingham assumes this on one of his unpublished plans of the region, on which this road turns at the Madonna della Pace

¹ Mr. Albert W. Van Buren called my attention to these plans, which were made during Mr. Frothingham's survey of this region in 1895, and are now in the possession of the American Academy in Rome. My detailed plan of

(Fig. 1, e), passes below the Tempio di Saturno (Fig. 1, d) and along the great terrace wall (Fig. 1, b), and enters here. It is also possible to assume that the road entered the town by the route of the modern road, passing between fragments 16 and 17 of the wall; but the question cannot be decided for lack of evidence.

In mediaeval times, at any rate, there was an entrance to the town at this corner, of which there are extensive remains (Fig.1, a). The line of the front of fragment 14 is continued by 4.70 m. of mediaeval wall, which is built of concrete faced with opus incertum. Then comes an arched opening 1.80 m. in width, flanked



FIGURE 5.—FRAGMENT 12 OF THE TOWN WALL OF SETIA

by ashlar masonry, with stone voussoirs above; this admits to a passage, now partially filled, that ends beneath a mediaeval tower about 25 m. inside the town. This passage was later extended down the hill from the arched opening with walls of much poorer concrete faced with opus incertum, which are now destroyed beyond a distance of 4 m. There are other traces of mediaeval walls to the north of the arched opening, in the line of the front of fragment 14; these, however, clearly have nothing to do with the mediaeval town wall, which turns abruptly up the hill beyond the archway.

the remains of Setia (Fig. 1), however, is based on more extensive observations and differs much from his, in which the draughtsman has made several errors. For brief accounts of his surveys, see A.J.A. I, 1897, pp. 60 ff. and his Roman Cities in Italy and Dalmatia, pp. 76 ff.

I have described in detail this mediaeval entrance because most previous writers have stated that it was the ancient entrance to the town, or a part of the ancient curia; they include also among the remains of the curia a row of mediaeval vaults that were built against the outside of the ancient bastion, and other vaults above it. There is absolutely no foundation for their statements.

There can be no doubt that the next fragment of wall (Fig. 1, 15) belongs to the ancient wall of the town and marks its limit in this direction, as it follows exactly the edge of the rugged height



Figure 6.—Northwestern Corner of Bastion (Fragment 14) showing Later Addition (a)

on which the town was built to a corner that juts out toward the Pontine Marshes.³ Its length to the corner is 30.30 m., and it can be traced for about 6 m. beyond the corner; it varies in height, according to its preservation, from a single course to 4 m. It is chiefly of the "third polygonal" style, changing to "quasi-ashlar" at the corner.

² Corradini, Vetus Latium, pp. 28-30, De Civitate, p. 11; Westphal, p. 53; Tufo, pp. 62-3.

³ The belief of Corradini, pp. 4–5, Marocco, p. 12, Tufo, pp. 13–19, 23–26, and Lombardini, pp. 37–8, that the town extended much farther, even to S. Sosio (Fig. 9, 10) and the Madonna dell'Appoggio (Fig. 9, 8), is quite erroneous.

¹ As Marocco, p. 11, Abbate, p. 500, Lombardini, p. 27. On Professor Frothingham's plan there is no indication that these remains are not as ancient as the rest of the wall.

It is not clear what relation the next fragment (Fig. 1, 16) bears to the line of wall. It consists of two pieces of "quasi-ashlar" rusticated masonry, one 5.80 m. in length and 2.75 m. in height, the other a corner piece, 1.50 m. and 11.40 m. in length on its two sides, and 2.70 m. in height at the corner. Compared with the other pieces of wall, it is almost too far down the hill to be a part of the town wall; in that case, it is probably a separate out-work guarding the road, which, as I have just suggested, may have entered the town at this point.

The next fragments (Fig. 1, 17, 18), however, apparently form part of the town wall. The first of them, although incorporated in a modern partition, and somewhat rebuilt, is probably ancient. Its length is 10.60 m., its greatest height, 2.60 m.; the masonry is "quasi-ashlar" and smooth faced. The other fragment consists merely of three or four stones.²

The four remaining fragments indicated on Figure 1 are unquestionably antique, and are all portions of the town wall. The first (Fig. 1, 19), of the "quasi-ashlar" rusticated type, is traceable for 9.80 m.; its greatest height is 1.20 m. Nearby is the second fragment (Fig. 1, 20), a series of ancient blocks, built into a modern house for a distance of 6 m. Not far away begins the longest piece of the entire circuit (Fig. 1, 21); it runs for 46 m. beneath the mediaeval town wall and towers and the church of S. Lorenzo, with a height that varies greatly but is never imposing. The masonry is again "quasi-ashlar" and rusticated. Finally, there is preserved beyond the Porta S. Andrea a peculiar double jog of ancient wall (Fig. 1, 22), formed by three battered pieces 3.30, 3.60 and 6.50 m. in length, which reaches a height of 2.50 m. The modern house and garden walls follow so exactly the intricacies of this piece that we must believe that the line of the other modern walls along this edge of the town represents approximately the line of the ancient wall on this side.

Within the area enclosed by this wall are remains of two other lines of wall, both in the southern part of the town. The principal fragment of the outer one of the two lines (Fig. 1, 23) lies at some distance from the rest in the garden of Sig. Maselli. It is 12.10 m. in length and about 3 m. in height. Five other battered fragments (Fig. 1, 24) are preserved in the walls of houses on the

¹ See above, p. 40.

² Beside the Porta Paolina are two other bits of wall, the exact antiquity of which is too dubious to admit them to the list of fragments.

northern side of the Via Corradini. Their length, beginning with the eastern one, is 2.10, 6.80, 2.40, 2.70, and 2.80 metres; the height of the longest one, which is the best preserved, is over 4 m. The accompanying illustration of this piece (Fig. 7) shows well the "quasi-ashlar" rusticated masonry employed.

The inner line (Fig. 1, 25, 26, 27) extends along the foot of the cliff above which S. Rocco, the highest point of the city, stands.

Its imposing remains are visible in the rear courts and rooms of several houses on the Via Cavour. The piece farthest to the west is in the court of No. 37b (Fig. 1, 25); it is 11 m. in length and 6 m. in height. The next piece (Fig. 1, 26; Fig. 8) is in the courts of Nos. 29-23 and ends at the foundations of the apse of S. Rocco; it is 14.20 m. in length and about 6.70 m. in height. The third piece (Fig. 1, 27) is just to the east of the apse of S. Rocco, in a back room of No. 19; it is 3.20 m. in length and over 4 m. in height. These are all built of the "quasiashlar" rusticated masonry.

Local historians and others have called these inner circuits of city wall, and believe that the town was surrounded by three lines of wall.¹ It is also suggested that they represent suc-



FIGURE 7.—PORTION OF INNER CIRCUIT OF WALL (Fig. 1, 24) IN VIA CORRADINI

cessive stages in the growth of the city.² These theories are erroneous. It is strange, if these are circuit walls, that traces of them are found in only one portion of the town. Besides, the outer one of the lines is too near the town to be practical as a second circuit. This line, I am inclined to think, is a retaining wall for a street.³ The inner one of the lines may be a retaining

¹ Corradini, pp. 35-6; Marocco, p. 11; Fonteanive, p. 151; Tufo, pp. 19-21; Lombardini, p. 26.

² Abbate, p. 499; Tufo, p. 21.

³ Westphal, p. 53, suggested this.

wall for the citadel as has been supposed; but it is strange that such a massive wall is found below the citadel on the side where the perpendicular cliff makes such protection unnecessary, while on the other sides of the supposed citadel, where protection was needed, there are no traces of such walls. I believe that this inner wall was a retaining wall at the rear of some area, sacred or otherwise; there are walls similarly built against the face of the cliff at Cora, and many such walls, made of opus incertum, on the terraces of the Temple of Fortune at Praeneste.



FIGURE 8.—PORTION OF INNER CIRCUIT OF WALL (Fig. 1, 26) IN VIA CAVOUR

The date of all these walls can be fixed from the fact previously stated that there is no evidence of a Volscian settlement here before the foundation of the Roman colony in 382 B.C.¹ The presumption, therefore, is that they were built on or after that year by the Romans, and this presumption is strengthened by the fact that the town walls of Norba and most of the polygonal walls in the territory of Privernum are of Roman origin.² In fact, the "quasi-ashlar" portions of the walls at Setia, as Mr. Ashby has recently stated, may belong to a much later period, being built merely as "intentional archaisms." ³

We have the evidence of inscriptions for a temple of Apollo,⁴ a shrine of Augustus,⁵ a basilica,⁶ and some structure in which

¹ See p. 35, n. 4.

 ² See A.J.A. XV, 1911, p. 56, with references there given.
 ³ Encyclopedia Britannica, 11th Ed., article on Setia.

⁴ C.I.L. X, 6463 (of the best period).

⁶ C.I.L. X, 6461 (Augustan); cf. 6464 (1st century), 6469 (Trajan), for the Augustales.
⁶ C.I.L. X, 6462 (late Republic).

games were held, at Setia. There are no extant remains of any of these structures, and even the sites cannot be exactly fixed. I hazard the guess that the temple of Apollo was at or near S. Lorenzo (Fig. 1, 28). The inscription referring to it is in a pharmacy not far distant; and it is said that two columns of some pagan edifice still exist in S. Lorenzo. Farther, in the garden of Sig. Pasqualucci, just below the church, was found a fragment of Doric frieze, adorned with bucrania and rosettes, now in the Municipio; and I discovered another larger piece with rosettes, and a fragment of cornice, built into a modern wall that rests on fragment 21 of the ancient wall, just east of S. Lorenzo.

It is said that the shrine of Augustus was at the Madonna della Pace (Fig. 1, e), because the bronze dedicatory inscription in his honor (C.I.L. X, 6461) and an inscription of a sexvir Augustalis (C.I.L. X, 6469) were found there.³ I doubt this, as the entire vicinity was a necropolis in ancient times,⁴ in which we should scarcely expect to find such a shrine.

The inscription referring to the basilica was found underneath the convent of the Bambino Gesù (Fig. 1, 29), which may occupy its site.

The inscription regarding games, now built into a mediaeval tower (Fig. 1, 31) in Sig. Pasqualucci's garden, is of no assistance in locating any building.⁵ In this connection, I may add that there are no authentic ruins of any amphitheatre at Setia; the group of vaults just east of the Tempio di Saturno (Fig. 1, 30) to which local historians have given this name,⁶ is of mediaeval origin.

Local traditions have given the names "curia," "tempio di Marte" and "tempio di Saturno" to three other structures. I have already spoken of the first, which is the great bastion at the western end of the city. The second (Fig. 1, c) is a terrace wall

- ¹ Inscription cited by Tufo, p. 61; see my reading below, p. 53.
- ² Lombardini, p. 77. He erroneously, without any proof, puts the temple of Apollo at S. Parasceve (p. 21). Cf. Tufo. pp. 54-5.
 - ³ Tufo, pp. 56-7; Lombardini, p. 23.
 - 4 Not. Scav. 1877, p. 87; cf. Tufo, pp. 203-4; Lombardini, p. 36.
 - ⁵ Cf. Tufo, pp. 61-2.
- ⁶ Corradini, pp. 30–33; Tufo, pp. 59–62, who considers it a circus; Lombardini, p. 25; cf. Westphal, p. 53.
 - ⁷ See above, p. 39
- 8 Corradini, pp. 49-50; Lombardini, p. 20. The inscription on which proof of the cult is based is forged (C.I.L. X, *891); see Tufo, p. 55.

of carefully fitted polygonal masonry of the "third style," 24 m. to the northeast of fragment 16. The ancient wall still in position measures 19.35 m. in length, to a corner from which it can be traced back toward the modern road for 1.25 m., and 3.20 m. in height. The third is a magnificent platform of "quasi-ashlar" rusticated masonry just to the north of the second (Fig. 1, d; Fig. 9). According to Lombardini's measurements, it is 17.33 m. by 11.11 m.; its height is over 10 m. This may be a great fort overlooking the road that ascends from the Pontine Marshes, or guarding an approach to the city, or the foundation of some public building, or even the substructure of a great Roman villa;



FIGURE 9.—TEMPIO DI SATURNO (Fig. 1, d) FROM NORTH

but there is no authentic proof that it ever was intended for a temple of Saturn.³

Before closing this part of the discussion, I must describe one other ruin close to the town. About 25 m. below the mediaeval passage into the town (Fig. 1, a) begins a roughly laid polygonal wall that seems to be a retaining wall for a road (Fig. 1, b). It follows the contour of the ground, sloping downward, with a height that varies but is not over 5 m. I followed this wall for about 150 m. before it stopped, and beyond the end of the actual wall I could trace the place prepared for it in the rock for 10 m.

¹ Ciammarucone, p. 21; Corradini, Vetus Latium, pp. 20–28, De Civitate, p^{*} 11; Fonteanive, p. 151; Abbate, p. 500; Tufo, pp. 52–3 (doubtfully); Lombardini, p. 20. Westphal, p. 53, had already denied the validity of the identification.

 $^{^{2}}$ l.c.

³ The alleged dedication to Saturn is a forgery (C.I.L. X, *902).

more. As I have already stated, it is probable that the road ascending from the plain passed above this terrace wall before it entered the city.

II. THE ROAD TO THE TOWN.3

When Setia was founded in 382 B.C., the only main road nearby was the old Volscian highway that passed along the foot of the hills above the Pontine Marshes.⁴ With this Setia must have been connected by a branch road leading up the hill, but it is impossible to trace the lower course of this road and to state positively that any of the road remains which I shall describe belong to this period. However, it must have followed up the hill the same course as that which I shall trace, as this has proved to be the only practicable one for any road to the town to take, in ancient or modern times.

When the Via Appia was constructed in 312 B.C., the branch road was extended to it; the entire branch from the Via Appia to the town is commonly known as the Via Setina, although this name is not found in the ancient writers. An inscription of about 150–100 B.C. (?), found near the Acquaviva (Fig. 10, 6) states that the quattuorviri C. Paconius Pol(l)io and C. Pomponius Pol(l)io paved this road with stone. We have no means of telling if they paved the entire road or only the part ascending the hill, if this was the first pavement of the road, or if the traces of pavement still existing date from their time or later.

Owing to the season, I could not study the course of the road across the Pontine Marshes. According to Tufo,⁷ it left the Via

6 C.I.L. X, 6467.

⁷ Pp. 47-9.

¹ See above, p. 40.

² A supposed temple of Hercules, located beside S. Rocco where S. Pietro and the former Jesuit College now stand, is known only from the testimony of forged inscriptions (C.I.L. X, *904, *905, cf. *910). See Corradini, Vetus Latium, pp. 35–49, De Civitate, pp. 5, 6, 11; Lombardini, pp. 21–2. Tufo, pp. 51–2, doubts the tradition.

³ On this road see especially Corradini, p. 5; Westphal, p. 53; Tufo, pp. 45-9; Lombardini, p. 19. Cf. also Nissen, p. 645; Smith's *Dictionary of Geography*, p. 971.

⁴ Cf. Frothingham, pp. 75 ff., who, acting on his theory that Setia is pre-Roman, would make the Volscian highway ascend to Setia, as at Norba, and pass through the city.

⁵ Lucilius, in Gellius, N.A. XVI, 9, speaks of this toilsome ascent as *opus durum*. Smith, *l.c.* unwarrantedly assumes that in Lucilius' time "the high road probably passed by Setia itself."

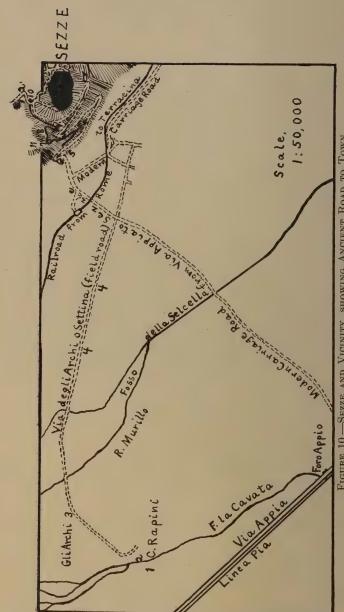


FIGURE 10.—Sezze and Vicinity, showing Ancient Road to Town (Adapted from the Government Staff Map, folio 159)

Appia near the Casale Rapini (Fig. 10, 1), crossed the Cavata on a bridge of which only the piers remain (Fig. 10, 2), from which point its pavement of *silex* can be traced for some distance beyond Gli Archi (Fig. 10, 3), before it disappears. Doubtless the modern Via degli Archi or Via Settina (Fig. 10, 4) follows about the line of the ancient road.

I have, however, traced and measured the line of this road from the point at which it again is visible, that is, just above the Acquaviva (Fig. 10, 6), where the older mulepath leaves the carriage road. From here, the ancient road, usually serving as foundation for the mulepath, can be traced up the hill for over 1400 m.

The first certain remains of the first incline of the ascent begin about 30 m, from the point of divergence just mentioned. Thence for 295 m, we can follow the retaining wall supporting the outer edge of the ancient road and modern mulepath, which rise in a sweeping curve that corresponds to the curve of the hillside. Here, and in almost all portions of the road, this wall is built in the "first polygonal style"; its greatest measured height is 3.60 m. The ancient pavement of polygonal limestone blocks can be seen in one place, 13 m, before the end of this incline, where a washout has exposed the outer edge of it.

The turn between the first and second inclines of the road has been destroyed. It evidently must have formed a more acute angle than the turn of the modern mulepath, as the first traces belonging to the retaining wall of the second incline of the ancient road are down the hill from the second incline of the mulepath. These traces of the second incline of the ancient road begin at a distance of 8.90 m. from the end of the remains of the first incline; it is 24.50 m. farther up the hill to the first continuous piece of the retaining wall.

This retaining wall of the second incline mounts the hill at a steep gradient for 164.20 m. before it joins the modern mulepath. From the point of junction the ancient retaining wall, built into that of the mulepath, is seen at intervals for a distance of 347.20 m. to the corner below the Madonna dell'Appoggio (Fig. 10, 7).

¹ At the point marked 5 on Fig. 10. are parts of three courses of "quasi-ashlar" masonry 1.50 m. in height, forming two sides of a square foundation that measures 3.80 m. by 3.60 m. Just above this a grass-grown ridge of the ground may indicate the line of the Roman branch road or the old Volscian main road for some distance to the east.

Most of this wall is of the "first polygonal" style; but the last stretch just before we reach the Madonna dell'Appoggio is built in the carefully fitted "third polygonal" style, of which we have already seen examples in the town wall.1

At the corner below the Madonna dell'Appoggio is a projecting bastion of "quasi-ashlar" rusticated masonry, that may be a later addition. It projects for about one metre from the line of wall; its width is 5.60 m., its height about 4 m.

From this corner below the Madonna dell'Appoggio for 200.40 m., measured along the outside of the mulepath, there are no

signs of the ancient road; but it must have been approximately where the mulepath now is, as there is no other possible course for it. After this distance, there are seen in the mulepath considerable remains of the ancient pavement, made of large, carefully fitted polygonal blocks of limestone (Fig. 10, 8; Fig. 11). The first piece is 3 m. in length. The next, a well-preserved piece, 12.70 m. farther on, is 35.50 m. in length and 2.40 m. in width. distance of 14.20 m. from this. around a slight curve, is a third curving piece, 20 m. in length. As previously stated,2 it is uncertain whether or not this is the pavement mentioned in the FIGURE 11.-PAVEMENT OF ANCIENT Republican inscription found at the Acquaviva.



ROAD TO SETIA (Fig. 10, 9)

From the end of this last piece of pavement signs of the ancient road disappear; but 130 m. up the mulepath, and 44 m. below S. Sosio, to which the path makes an abrupt ascent, and at which there is a sharp turn, we find a platform of "quasi-ashlar" rusticated masonry that juts out from the upper level of the path

¹ See above, pp. 38, 39, 41.

² See above, p. 47.

and overlooks its lower level (Fig. 10, 9). The front of this platform is 9.50 m. in length, and its sides are traceable for 8.90 m. and 9.40 m.; its extreme height is 6.50 m. As I have already shown, the hypothesis that this is the main gate of the ancient town, which extended to this point, is quite false. Equally false is the assumption that this was a tomb, because a sarcophagus containing two skeletons was found here. It is, of course, merely a fort commanding the ancient road as it approaches the turn.

At a distance of 181.50 m. above S. Sosio I found another bit of "quasi-ashlar" rusticated masonry beneath the outer retaining wall of the mulepath; it measured 5 m. in length and 1 m. in

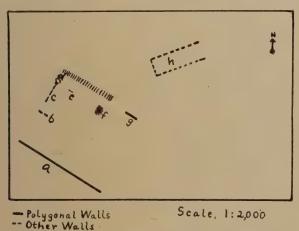


FIGURE 12.—PLAN OF REMAINS OF VILLA ABOVE THE MADONNA DELL' APPOGGIO (Fig. 10, 11)

extreme height. This may be a part of the retaining wall for the ancient road.

Between the point last mentioned and the Madonna della Pace (Fig. 10, 10) the pavement of the ancient road formerly existed, but has now entirely disappeared.³ At or near the Madonna della Pace it must have turned; its probable course from there has previously been discussed.⁴

Along this road, just above the Madonna dell'Appoggio, is one other group of remains (Fig, 10, 11); I had no time to study

¹ See above, p. 41.

² Lombardini in Not. Scav. 1877, p. 88.

Not Scav. l.c.

⁴ See above, p. 40.

this in detail, but present a rough plan of it, with a brief description of the different parts (Fig. 12). It consists of (a) a great retaining wall of polygonal masonry, poorly jointed, but with the faces of the blocks smoothed. It is over 50 m. in length; its height near one end is 2.90 m. I could not trace a similar retaining wall at the sides of the area, because on the western side a modern wall had been built, and on the eastern side the brush was too dense to explore successfully.

It cannot be determined whether this wall dates from the early Roman period or is a later imitation, of the same date as the other remains on this site. In any case, during the last century of the Republic this terrace became the site of a Roman villa. There are first two walls of concrete faced with opus incertum of limestone (b,c) that barely project above the ground. The second of these walls leads to a slight jog in which is a bit of painted stucco, and then to the remains of a circular room with a small entrance passage, embedded in the ground (d). The walls of this room, which looks like a bathroom or latrina, have a stucco paneling, with traces of slate and red coloring.

Other remains on this level consist of another wall faced with opus incertum (e), a finely preserved pavement of opus spicatum now used as a threshing floor (f), and what may be a bit of ancient terrace wall of polygonal masonry (g).

Back of these remains the level rises, but, as indicated on the plan, the rock has been carefully scarped so as to form a second terrace parallel to the front retaining wall; the last wall mentioned is in line with the foot of this scarped rock. On this higher level is a large reservoir with concrete walls (h), now nearly filled up; the northern end of it was covered by stones and earth, so that only a part of its length could be measured.

In 1876 and previous years, along this ancient road, both above S. Sosio, and to the north of the turn at the Madonna della Pace, near the Ponte della Valle (Fig. 10, 12), various tombs were discovered. No traces of this necropolis are longer visible.³

¹ The distance of the reservoir h from the other remains was not accurately measured, nor could the exact length of the front terrace wall a be determined.

² Cf. A.J.A. XV, 1911, p. 56.

³ Not Scav. 1877, pp. 87–8. In Not Scav. 1880, p. 142, is an account of a deposit of ex-votos found to the north of the Ponte della Valle.

III. INSCRIPTIONS FROM SETIA

I have discovered only one fragment of an ancient inscription at Sezze that has not been previously published. It is a piece of a white marble slab, broken on three sides, 0.12 to 0.14 m. in height, 0.155 to 0.17 m. in width, preserved in the garden of Sig. Maselli. The letters are of the second century, 0.02 to 0.025 m. in height. It reads:

IVS EVDEN i.e. Servius (?) Eudemus
'IA · SECVR' Servia (?) Secura
LICISSIMI

I give also a description and reading of the inscription regarding games previously mentioned,² as Tufo, who was the first to publish it, gave only a portion of the text. It is fragment of limestone, broken on all sides, 0.53 m. in height and 0.20 m. in width. The letters, of the third century, are 0.05 m. in height.

I I I I V I P i.e., IIIIvir · · · · · praetori (?)

P A T R patrono (?)

H I C hic

C I R C circenses (?)

dedit

A study of the published inscriptions has made it possible to correct the copies of the Corpus and the *Notizie degli Scavi* in several particulars, as follows:

C.I.L. X, 6463, broken into two pieces, now lies in a store-room of the Farmacia Marella, Via Principe Umberto, 53; it dates from the good period. There is a point after AED in line 2; the C in line 1 and the O in lines 2 and 3 are smaller than the other letters in those lines.

C.I.L. X, 6464 is set into a wall in the upper hall of the Instituto Pacifero de Magistris, which has recently become the Municipio; it has been somewhat damaged since it was seen by the editor of the Corpus. It dates from about the third century. I could find no point after ET of line 2; the piece of a letter at the beginning of line 5 looks like an M.

¹ See above, p. 42

² See above, p. 45.

C.I.L. X, 6466 reads very clearly PACONIVS and not PACONIOS in line 1,¹ and the second stroke of the L does not make a very acute angle with the first stroke; the date, therefore, must be later than has been usually assumed. The O is smaller than the other letters.

The letters of C.I.L. X, 6469 are of the same style as those of the milestone dating from 105 A.D. that stands beside it; the O in SOTERICO is smaller than the other letters.

C.I.L. X, 6471 is cut near the top of a perpendicular piece of rock some 4.50 m. in height, but with the aid of a ladder I was able to get a good view of it. The inscription, which is rapidly becoming illegible, apparently dates from the late Republic.² My transcription is as follows:

C · L I C | N | V S A S C L E P | A//S / / / / / / / / / IN F P · XI//P·X | | | |

(line 4 may read INF ·)

I found C.I.L. X, 6473, which had been known before only from manuscript authority, built into the front wall of a house, Vicolo dell'Arpia, 2, at the left of the door. It is a slab of limestone, broken at either end, measuring 1.30 m. by 0.60 m.; the letters are 0.11 to 0.115 m. in height. It dates from the late Republic. My transcription is as follows:

EVEIA-C-F-C-VEVEIO PATREI-

C.I.L. X, 6476 dates from the late Republic. In line 3 the AE forms a ligature, and the last word in line 5 is GVDAE, with the AE forming a ligature.

According to Ephemeris Epigraphica, volume 8, page 157, C.I.L. X, 6477 is the same as VI, 19495, and comes from Rome. If this is true, it is not clear how it reached Sezze; the members of the Zaccheo family, in whose house it has been for some time, think that it was found in a garden belonging to them which lay below the Tempio di Saturno. In any case, the copy given in

¹ Lombardini, p. 141, had already read PACoNIVS.

² For a fuller description of this inscription, see Lombardini, p. 37; he assigns it to the time of Antoninus Pius.

C.I.L. X is the correct one. The inscription dates from the third century or later.

The walls into which C.I.L. X, 6478 and Ephemeris Epigraphica, volume 8, page 157, number 640, are set, have been so covered that the inscriptions are no longer visible.¹

The milestone discussed in the *Notizie degli Scavi* for 1895, pages 28 to 31, now stands in the courtyard of the old Municipio. I give my reading of it, as it differs materially from that of the *Notizie*:

IMP CAESAR DIVI NERVAE FIL NERVA TRAIANVS AVGVSTVS

GERMANICVS DACIC //
PONTIFEX MAXIM //
TRIBVNICIA POTES / / / · X
IMP V COS V PATER PATRIAE
RESTITVENDAM CVRAVIT

XLLIII

I have also seen the two fragments given in the *Notizie degli Scavi* for 1907, pages 662–3, which belong to the same inscription. They are built into a stone fence to the left of the mulepath which leads through the Piagge Marine district, a short distance to the northwest of the rock which bears *C.I.L.* X, 6471. I add my reading for the larger fragment, which is unbroken only on the left side:

L.ANNI.L.L.EROPHIL
CLODIA.A.L.SALV
L.ANNI.EROPHILI.L.N

The letters of the smaller fragment are so corroded that the reading of the first line as given in the *Notizie* is very doubtful. The inscription dates from the best period.

I have seen the other inscriptions still existing that are given under Setia in the *Corpus* except *C.I.L.* X, 6479 and 8398, but have no corrections or additions to make.

¹ The second of these inscriptions is given by Lombardini, p. 141, with another fragment, not published elsewhere, which I have not found. It reads: | DE. SVA. PECVNIA | MANEND. CVRAVIT

In revisiting Piperno on August 12 and 13, 1912, I found pieces of two other inscriptions that doubtless came from Privernum, which I have not recorded in my previous article. The first is a piece of white marble in the garden of Don Giulio Bianconi, which at some unknown period was cut to form a slab for a church altar, 0.305 m. in height and 0.325 m. in width. The letters are 0.05 m. in height. The inscription, in Greek, is at the top of the slab;

λΚΗΦΙΛΟ

The other fragment, also of white marble, is in the possession of Sig. Jannicola, and was found by him at Piperno Vecchio. It is 0.19 m. in height and 0.12 in width; the letters are 0.0325 m. in height. The letters remaining belong to the last two lines:

S 0 د E R ر

HENRY H. ARMSTRONG.

OBERLIN, OHIO, July, 1913.

¹ A.J.A. XIV, 1910, pp. 318-323

Archaeological Institute of America

WERE OLYMPIC VICTOR STATUES EXCLUSIVELY OF BRONZE?

It has been assumed pretty generally by archaeologists that the victor statues set up in the Altis at Olympia were uniformly of bronze. Scherer, in his inaugural dissertation De Olympionicarum Statuis, which appeared in 1885, was the first to discuss the question fully 1 and his arguments and conclusions have been followed by later investigators. Thus, Dittenberger and Purgold state unequivocally that these statues were ausnahmslos aus Bronze,² and more recently Hitzig and Blümner, in their great commentary on Pausanias, have again pronounced the dictum that die Siegerstatuen waren durchweg aus Erz.3 The arguments adduced by Scherer and others in defense of the contention seem. at first sight, though inferential in character, quite conclusive. The main ones are these: In the first place, it has been pointed out that the statuaries mentioned by Pausanias in his Victor periegesis (VI, 1, 1–18, 7), if they appear at all in Pliny's Historia Naturalis, appear there in the catalogue of bronze founders.4 Secondly, the excavated bases identified as those of victor monuments, bear foot-prints of bronze statues. Thirdly, actual bronze fragments indubitably belonging to the statues of victors were

¹ On p. 16 he says: id unum dubitari non potest quin Olympionicarum Statuae posteriorum temporum omnes ad unam aeneae fuerint; on p. 17 he again says: fieri non potest quin existimemus illas statuas omnes ex aere factas fuisse.

² Ergebn. von Olympia, Bd. V, Die Inschriften von Olympia, p. 235.

³ Pausaniae Descriptio Graeciae, 11, 2, p. 530 (note on Paus. VI, 1, 1).

⁴ As Hageladas is the first in point of time, who flourished Ol. 70 (see Brunn, *Die Griech. Künstler*, I, p. 72), Scherer (p. 17) believed that all the statues from his date down, *posteriorum temporum*, were of bronze; and as Rhoecus and Theodorus, the inventors of bronze founding, flourished Ol. 60 (see Brunn, *op. cit.* I, p. 34), he believed that bronze might have been used even up to the latter date.

found during the excavation of the Altis;¹ their small number—Scherer wrongly thought there were none—is explained on the theory that all these statues were of bronze and that they were destroyed by the barbarians in their inroads into Greece during the Middle Ages, since this metal was especially sought after.² Fourthly, the silence of Pausanias as to the materials employed in these statues has been used as an argument that they were bronze; for in his whole description he mentions the material of only two statues, which he describes because of their great antiquity, special position in the Altis apart from the others (near the column of Oenomaus) and the fact that they were made of wood.³ Furthermore in his book on Achaia there occurs this passage in reference to the statue of the victor Promachus set up in the gymnasium of Pellene: καὶ αὐτοῦ [Προμάχου] καὶ εἰκόνας ποιήσαντες οἱ Πελληνεῖς τὴν μὲν ἐς ᾿Ολυμπίαν ἀνέθεσαν, τὴν δὲ ἐν τῷ

- ¹ These fragments consist of:
- (a) An inscribed convex piece of bronze, "anscheinend vom Schenkel einer Bronzestatue herrührend," of imperial times; the inscription gives a fragmentary enumeration of various victories: see *Inschr. v. Ol.* No. 234.
 - (b) A similar fragment of the same period; see Inschr. v. Ol. No. 235.
- (c) Life-sized portrait head of a boxer; though most writers have referred this to the third century B.c., Furtwängler refers it to the end of the fourth, to the school of Lysippus; see *Ergebn. v. Ol.* Textbd. IV (*Bronzen*), pp. 10, 11 and Tafelbd. IV, Tafel II, 2, 2a; cf. Friederichs-Wolters, *Gipsabgüsse*, No. 323.
- (d) A foot of masterly workmanship, ascribed to the end of the third century B.C. by Furtwängler and referred to one of the two statues of Caper, a victor of Ol. 142, mentioned by Pausanias VI. 15, 10; see Textbd. IV, p. 11 and Tafelbd. IV, Taf. III, 3, 3a; cf. Friederichs-Wolters, No. 324. Its position shows that the statue was in great motion and so Furtwängler ascribed it to a victor statue.
- (e) Right arm of a boy victor statue; Textbd. IV, p. 12 and Tafelbd. IV, Taf. IV, 5, 5a, and cf. Friederichs-Wolters, No. 325.
- ² Cf. E. Curtius, *Peloponnesos*, I, p. 85; II, pp. 16 and 96 n. 14; F. Dahn 'Die Germanen in Griechenland,' *Arch. Ztg.* 1882, p. 128 f.
- ³ Those of Praxidamas of Aegina who won $\pi b \xi$ in Ol. 59=54 B.c., and Rhexibius of Opus, who won $\pi \alpha \gamma \kappa \rho \delta \pi \iota \nu$ in Ol. 61=536 B.c.; see Paus. VI, 18, 7. Pausanias, l.c., says the statue of Rhexibius was of fig wood, that of Praxidamas of cypress wood and so less decayed than the other. We know that cypress wood was largely used for the early $\xi \delta a \nu a$, because of its hardness and durability; e.g., the gilded statue in Ephesus mentioned by Xenophon, Anab. v, 3, 12; Theophrastus, De Plant. Hist. v. 4, 2, speaks of the durability of cypress; see Hehn, Kulturpfl. 6, 277 sq; Blümner, Technologie, II, p. 257, and cf. Hitzig-Blümner, op. cit. II, 2, p. 625.

γυμνασίω λίθου ταύτην καὶ οὐ χαλκοῦ.¹ From these last words, the one in the gymnasium being of stone and not of bronze, it has been inferred that all the statues at Olympia were of bronze. Besides these principal arguments many others have been urged on purely a priori grounds; that since these statues stood in the open air, subject to all kinds of weathering, they must have been of bronze;² that metal statues would have been cheaper and more easily prepared than those of marble;³ that the later Peloponnesian schools of athletic sculpture, characterized by their predilection for bronze founding, would nowhere be more prominently in evidence than at Olympia; etc.

Thus the case for the use of metals in these statues seems well attested; and, for the reasons given, it cannot be reasonably doubted that the vast majority of these victor monuments were made of bronze. But that they were not exclusively of bronze, and that there were many exceptions to the general rule, can actually be proved. Let us consider each of the foregoing arguments in turn and see whether, in the light of all the accumulated evidence, they are as well founded as they seem to be.

As for the first point, that the statuaries mentioned by Pausanias appear only in Pliny's catalogue of bronze founders, we must remember that Pausanias himself says⁴ he is making only a selection of the victor monuments in the Altis, those of the more famous athletes; therefore the 192 monuments (of 188 victors)⁵ which he does mention must be a small fraction of the great multitude of such monuments in the Altis. Manifestly, therefore, we should not base an argument on the small number mentioned, for there must have been many other artists employed at Olympia, some of whom might well have been workers in marble. Besides, of the statuaries actually named by Pausanias, many do not appear at all in Pliny's work; many of these may have been exclusively sculptors in stone; and of the names

¹ VII, 27, 5. Scherer op. cit. p. 18, n. 4, also adduces a passage of Aristides, κατὰ τῶν ἐξορχ. II, p. 544 (ed. Dindorf), which he thinks points to the exclusive use of metal for victor statues; it runs: τοὺς ἐπὶ στεφανιτῶν ἀγώνων σκεφώμεθα, οἶον τὸν Δωριέα καὶ πάντας, ὧν εἰκόνες χαλκαί; he also refers to a passage in Dio Chrysost. Orat. 28, vol. I, p. 320 (ed, Dindorf).

² See Scherer, op. cit. p, 18. n. 3; Vischer, Aesthetik, III, § 607, p. 377.

³ See Koehler, Gesam. Schriften, ed. Stephani, VI, p. 345.

⁴ VI, 1, 2.

⁵For these numbers, see catalogue in Hyde, *De Olympionicarum Statuis a Pausania commemoratis*, Halle, 1903, pp. 3–24.

the victors themselves or their friends or city-states, many contented themselves with setting up small bronze statues, numbers of which have been found at Olympia. That they were common elsewhere is shown by the countless athlete statuettes—especially discoboli—in all European museums.¹ For the same reasons of economy, victors would choose instead of bronze the less durable and cheaper stone, as we saw in the case of Promachus and Arrhachion, or even wood, as in the case of Praxidamas and Rhexibius. Still others—especially boy victors—would set up small marble statues, two-fifths to two-thirds life size, as the fragments of the seven examples collected by Treu and already enumerated prove.

Thus we see that the contention that the victor statues at Olympia were exclusively of bronze, in the light of the evidence here collected, must be given up.

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¹ Cf. Furtwängler, Textbd. IV (Bronzen von Ol.), pp. 21–2: Fünfzigstes Berliner Winckelmanns Programm, p. 147: Reisch, Griech. Weigeschencke, p. 39. Furtwängler enumerates several such bronze fragments found at Olympia; Textbd. IV, p. 21 f., Nos. 57, 59, 63, Tafelbd. Taf. VI and VIII. Reisch (op. cit.) enumerates as examples in European museums, the "Tux'sche Bronze" of a hoplite victor (described by Hauser, Jb. Arch. I. II, p. 95 f.); the statuette of a $\pi a \hat{i} s \kappa i \lambda \eta s$ from Dodona, (see Karapanos, Dodone, Pl. XIII. 1); for discoboli see Sacken-Kenner, Die Antiken Bronzen im Kais. Münzcabinet in Wien, Taf. 35, 1; 37, 4.

American School of Oriental Research in Terusalem.

AN INSCRIBED TOMB AT BEIT JIBRIN

The modern village of Beit Jibrin lies about midway on the route leading from Jerusalem to Gaza. It is the successor of the ancient Mareshah (Greek, Marissa) whose site was close at hand. Many remains bear witness to the important part that this locality has played in the history of the Shephêlah from the earliest times. In 1902 Dr. John P. Peters and Dr. Hermann Thiersch discovered here two remarkable painted tombs, one of which, at least, belonged to members of a Sidonian colony that lived at Marissa during the third and second centuries B.C.¹

In May, 1913, I chanced upon another tomb in the immediate neighborhood that seems to belong to the same period. At the time I was in search of an additional painted tomb that was reported to have been recently unearthed and rifled by the natives.2 Being unable to gain any information as to its whereabouts from local guides I began a systematic examination of the many tombs adjacent to the so-called "Tomb of the Musicians," one of those discovered by Dr. Peters and Dr. Thiersch. Nothing of interest was met with until we reached a point on the hillside above the main valley, about one hundred yards beyond the last named tomb. Here, upon crawling through a hole under a stone that seemed suspended in a somewhat dangerous poise, we suddenly found ourselves in an unusually spacious chamber.3 It is cut out of the soft limestone that is characteristic of this district and has the form of an oblong room with a flat roof, its length being 8.94 m. on the one side, and 9.12 m. on the other, while its width ranges from 3.7 m. at

¹ A full description of these tombs, and of others discovered at the same time, is given in *Painted Tombs in the Necropolis of Marissa*, published by the Palestine Exploration Fund, 1905.

² An account of this painted tomb, which was afterwards found, has been given in the second number of *Art and Archeology*, July, 1914.

³ A limekiln of comparatively recent date will serve for some time as a landmark for locating this tomb, which is about half-way down the hillside below the kiln.

the front to 3.41 m. at the back. The height is about 2 m. at the rear, the only point where measurements are possible because of the débris. The marks of the picks and chisels that were used in the work of excavation can be seen in the accompanying photographs.

Loculi are cut in all the walls as shown in the diagram (Fig. 1). There are two in the entrance wall, ten on either side, and three at the rear, in all twenty-five. With one exception (16) they have the gabled roof that has been found to be characteristic of tombs at Beit Jibrin in contrast to the horizontal or arched roof that is usual in the case of loculi elsewhere in Palestine. Whether 16 was left with a square top for some particular purpose

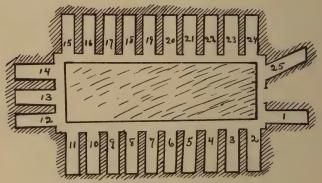


FIGURE 1.—PLAN OF TOMB AT BEIT JIBRIN

was not determined. Another peculiarity worthy of note is the angle at which loculus 25 diverges. This departure from the usual plan may possibly be accounted for by the danger of penetrating a neighboring tomb. The loculi that were measured ranged in width from 70 cm. to 78 cm. at the bottom and 66 cm. to 70 cm. at the top, and in height from 1.31 m. to 1.43 m. The excess of height over breadth is another feature that distinguishes the loculi of Beit Jibrin. In the first photograph it can be seen that they are not cut down to the level of the tomb floor, but to that of a bench 50 cm. wide and 40 cm. high, that probably extends around the entire tomb. Considerable parts of it are now concealed by débris. Such benches are common to the best executed tombs of this type at Jerusalem, Gezer, and Beit Jibrin. In a few of the loculi bones were visible, that had been stirred up and scattered in the search for antiquities.

The top of the flat-linteled door of the tomb is just below the ceiling and has a width of about one metre. The entrance is so blocked and concealed by débris that its form and that of the outer court can be determined only after excavation. The material littering the floor of the tomb consists in large measure of the fragments of slabs used in closing the loculi. The brown clay mortar employed in this connection can be seen in the photographs still adhering to the outer edges of some of the openings.

All the inscriptions that could be found are traced with this same brown mortar. There are no decorations. After a loculus had been closed, it seems to have been the custom for the workmen to use the material at hand for recording the name of the departed. This was not always done. So too the length of the inscription and the addition of the date of burial were apparently optional, unless possibly the eminence of the deceased was the deciding factor. The photographs that are here presented are all that it was possible to obtain. Otherwise I am dependent in that which follows upon such transcriptions as could be hastily made on the occasion of two visits. At several important points I have not been able to decipher the letters with certainty.

(1) On the left side-wall as one enters the tomb, over loculus 3 and extending over 4:

KZIICABOYCTHC ATTO/MODWPOY

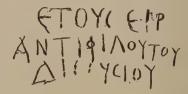
L(?)ζι(?)ρ(?) Σαβοῦς της 'Απολλοδώρου

"In the year 117. (The grave) of Sabo the daughter of Apollodorus."

It seems probable either that the first character is L, or that it represents ¿7005. Possibly the date should be read 197. A Sabo, the daughter of Sesmaios and another, described as the daughter of Kosnatanos, are mentioned in Tomb I of Dr. Peters and Dr. Thiersch.¹ Apollodorus was buried in loculus 25 at the right of the entrance and may possibly have been the head of the family that constructed the tomb (see below). Sabo occurs as an Edomite and Nabatean name.²

¹ Loc. cit. pp. 40 and 54.

(2) Over loculus 5 (see Fig. 2):



"Ετους $\epsilon\iota(?)$ ρ 'Αντιφίλου τοῦ $\Delta\iota o(?)\nu(?)$ υσίου

"In the year 115. The grave of Antiphilus the son of Dionysius."

As can be seen in the photograph the second letter of the date is somewhat indistinct. The name Antiphilus was borne by one



FIGURE 2.—INTERIOR OF TOMB

of the accomplices of Antipater in his plotting against Herod.¹ In the case of the last name the mortar above the apex of the loculus has crumbled away and left a gap. I have restored according to a probable suggestion of Professor C. C. Torrey of Yale.

¹ Josephus, Antiq. XVII, 4, 2 ff.; Bell. I, 30, 5 ff.

(3) Over loculus 6 (see Fig. 2):

ΔΨCΙΘΕΟΥ

"(The grave) of Dositheus."

This name was borne by one of the captains of Judas Maccabeus (2 Macc. 12:19, 24), and by other Jews of the same period (2 Macc. 12:35; 3 Macc. 1:3; Esther LXX, Ad. 11:1).

(4) Over loculus 7 (see Fig. 2):

ANTIOXOY

"(The grave) of Antiochus."

This was a common name in the Hellenistic period. (Cf. 1 Macc. 12:16; 14:22.)

(5) Over loculus 9:

ΒΟΡΔΙΟΔΟΤΟΥ

βορ Διοδότου

"In the year 172. (The grave) of Diodotus."

The real name of Trypho, the Syrian usurper who killed Jonathan Maccabeus, was Diodotus.

(6) Over loculus 13 (just discernible at the extreme right of Fig. 2):

· · · · IAOY .

The rock upon which the left half of the inscription was written has broken away. Was a descendant of Antiphilus buried here?

(7) Over loculus 15:

 Δ alone could be read. There are faint traces of other letters.

(8) Over loculus 19:

Traces of four letters.

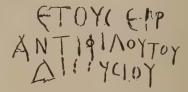
(9) Over loculus 21 (see Fig. 3):

(TOY A) I=1000 WPA THENING

"Ετου[s] $\overline{\alpha s}$ (?) 'H(?)λιοδώρα[s] τ $\hat{\eta}$ s Αἰνέ[ου](?)

"In the year 201. (The grave) of Heliodora the daughter of Aeneas."

(2) Over loculus 5 (see Fig. 2):



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"Ετου[s] $\overline{\alpha s}(?)$ 'H(?)λιοδώρα[s] τ $\hat{\eta}$ s Αἰνέ[ου](?)

"In the year 201. (The grave) of Heliodora the daughter of Aeneas."

Several letters could not be read with certainty. The name Heliodorus occurs twice in the Painted Tombs.¹ Josephus men-



FIGURE 3.—INTERIOR OF TOMB

tions a Jew bearing the name Aeneas.² I have here again restored according to a suggestion of Professor Torrey.

(10) Over loculus 22 (see Fig. 3):

CIAMNIA (

E(?)ικονιου(?) Σιδωνίας

"(The grave) of . . . the Sidonian woman."

With this inscription may be compared one that was discovered by Dr. Peters and Dr. Thiersch:

"(Grave) of Philotion, the Sidonian woman."

(11) Over loculus 25: A TO MO DW POY

VY

NO Y TO

XAN

[&]quot;(The grave) of Apollodorus."

¹ Op. cit. pp. 53 and 64.
² Antiq. XIV, 10, 22; cf. also Acts 9:33.

³ Op. cit. p. 66, inscription 42.

Following the name Apollodorus, which makes up the first line, there are three additional lines of inscription of which only the concluding letters in each instance could be deciphered. This name occurs frequently in the Hellenistic period and was borne by at least three men who are commemorated in the tombs discovered by Dr. Peters and Dr. Thiersch.¹ In the present instance the length of the inscription, the position of the loculus, as well as the statement that Sabo was the daughter of Apollodorus, point to him as the head of the family that constructed the tomb

There seems to be little reason to doubt that we have here a tomb of the Hellenistic period. Its style, the character of the inscriptions, and the names that can be deciphered with certainty, all point to this era.

The only pottery that could be found confirms the conclusion. It was the fragment of a long, narrow vase, without handles, probably an ointment-vessel. The form is known to be characteristic of the Hellenistic period.²

Three of the names as read are those of women. Little is indicated to establish family ties between the persons buried in the tomb except in the case of Sabo. The distance of her grave from that of Apollodorus suggests the use of the intervening loculi for other members of the immediate family.

It is probable that the Seleucidan Era is used here, as is the case, for the most part, in the Painted Tombs. The date, 198 B.C., given in connection with the death of Antiphilus (2) is the earliest, whereas that of Sabo (1) falls two years later, in 196 B.C. (or, on the other reading, 116 B.C.). The date of the death of Diodotus, 141 B.C., is that which can be read with greatest certainty. Latest of all is the inscription of Heliodora (9) who died in 112 B.C. If these renderings are correct we have proof of the continued use of the tomb throughout the second century B.C. In general this corresponds to the period of the Painted Tombs where the extreme dates are 196 B.C. to 119 B.C. in the first instance, and 188 B.C. to 135 B.C. in the second.³

As has been pointed out in the course of the discussion, several of the names occurring there are also found here in the present tomb. They are written in the same crude script and with the

¹ Op. cit. pp. 52, 54, 65, and 71.

² Cf. Macalister, The Excavations of Gezer, Vol. II, p. 215, h, 10.

³ Op. cit. pp. 76-80.

same brown mortar that was used there to some extent for a like purpose. These facts, together with the description of one woman as a Sidonian, make it probable that the tomb belonged to a circle of the same Sidonian colony, whose chief, Apollophanes, was buried in Painted Tomb I. This colony was doubtless planted in Marissa while Egypt was dominant in Palestine. The construction of the tomb may well have taken place toward the close of the third century B.C.¹

WARREN J. MOULTON.

BANGOR THEOLOGICAL SEMINARY.

¹ Cf. op. cit. pp. 12 and 13.

GENERAL MEETING OF THE ARCHAEOLOG-ICAL INSTITUTE OF AMERICA

DECEMBER 29-31, 1914

The Archaeological Institute of America held its sixteenth meeting for the reading and discussion of papers at Haverford College, Haverford, Pa., and at the University of Pennsylvania, Philadelphia, Tuesday, Wednesday and Thursday, December 29, 30 and 31, 1914, in conjunction with the American Philological Association and the American Anthropological Association. Six sessions for the reading of papers were held and at an evening meeting two addresses on archaeological subjects were delivered. The abstracts which follow were, with one exception, furnished by the authors.

Tuesday, December 29. 3 p.m.

Joint Session of the Institute and the American Anthropological Association in the University Museum, Philadelphia.

1. Professor Hiram Bingham, of Yale University, Results of Investigations Concerning the History of Machu Picchu.

No abstract of this paper was received.

2. Professor Alfred M. Tozzer, of Harvard University, The Work of the International School of Archaeology and Ethnology in Mexico, for 1913–1914.

No abstract of this paper was received.

3. Professor George Hempl, of Stanford University, The Origin of Alphabetical Writing in Mediterranean Lands.

No abstract of this paper was received.

4. Mr. H. J. Spinden, of the Museum of Natural History, New York, Nahua Influence in Salvador and Costa Rica.

No abstract of this paper was received.

Wednesday, December 30. 9.30 a.m.

Session at Haverford College.

1. Professor P. V. C. Baur, of Yale University, The Attic Red Figured Vases in the Stoddard Collection of Greek and Etruscan Vases, Yale University.

No abstract of this paper was received.

2. Dr. L. D. Caskey, of the Museum of Fine Arts, Boston, A Chryselephantine Statuette of the Minoan Snake Goddess in the Museum of Fine Arts, Boston, read by Professor G. H. Chase.

This paper will be published in full in a later number of the Journal.

3. Professor W. Sherwood Fox, of Princeton University, A Ptolemaic Inscription in Toronto.

This inscription was found a few years ago in the Fayûm, Egypt, and is now in the Royal Ontario Museum of Archaeology in Toronto. The circumstances connected with its discovery are unknown to us. It is a rectangular fragment of marble inscribed with nine lines of letters of the best Ptolemaic period. Each line consists of the name of a Greek and an adjective indicating his nationality. The text is as follows:

'Aθηναίος 'Επίμαχος Ταύρων 'Ακαρνάν Λύσων *Ρόδιος Κλειτόμαχος 'Ρόδιος 'Aylas 'Ρόδιος Φιλώνιχος Βοσπορίτης Διονυσόδωρος 'Ρόδιος 'Απολλώνιος Μυτιληναίος $Mo[\lambda]\pi a \gamma \delta[\rho]as B[o\sigma\pi]o\rho i \tau \eta s$

On epigraphical grounds the inscription would be dated between the beginning of the Ptolemaic dynasty and 260 B.C. To this period belongs an Athenian of the name of Epimachus who under Demetrius was engineer of the siegeworks against Rhodes in 305-4. There was a Tauron, a toxarch, in the army of Alexander who was personally known to Ptolemy, afterwards king of Egypt. Both Epimachus and Tauron could have joined the royal forces of Ptolemy in Egypt to look after the organization of troops of soldiers and workmen and the construction of the many great works of war and peace. We know also of a certain Lyson who was a contemporary of these men in Egypt. On a Bosporite inscription of this same period we find the name Molpagoras. These coincidences of time and nativity prove nothing conclusively, yet it scarcely seems possible that they are accidental. The form of the ethnic $Bo\sigma\pio\rho t \tau \eta s$ is probably the correct classical form. It seems likely that the inscription was originally part of a large votive stele erected

in honor of some god or of the reigning Ptolemy, Soter or Philadelphus. The names are doubtless those of soldiers and engineers in the royal service settled on homesteads in the military colony of the Fayûm.

4. Professor A. L. Frothingham, of Princeton, N. J., Ancient Orientation from Babylon to Rome.

The direction in which one faced in a religious ceremony was an important part of all ancient rituals, but especially so among the Etruscans and Romans. Scholars have found such apparent contradictions among ancient authors, some speaking of an orientation toward the south, others toward the east, or north, or west, that no solution has been thought possible.

The author's solution is as follows: Every nation had three orientations, each one for a specific purpose. One was for consulting the signs of the gods in the heavens; the second was for worshipping the gods on the earth; the third was for paying reverence to the dead and the gods of the underworld. The primary orientation was that concerning the heavens. In this particular the ancient world divided itself into two groups. The first group consulted the heavens while facing toward the south. This group included the Babylonians, Assyrians, Persians, Etruscans, Italic races and Romans. The second group faced in the opposite direction, toward the north. This was the custom in India and in Greece and probably in China. Each group had also the other two orientations; but with an important difference. As the East was for all nations the source of life and all good things, it was the side of good fortune. As it was on the left-hand side of Babylonians, Romans, and their group, for all these people luck was associated with the left hand. With us, who are the intellectual children of Greece, luck is universally associated with the right hand. With the Romans, therefore, the left side was the post of honor. Such a principle of arrangement has important bearings on archaeology and art and helps to distinguish between Etruscan, Greek, and Roman works. It lasted even into the Middle Ages and makes it possible to distinguish works stylistically identical.

5. Professor W. W. Hyde, of the University of Pennsylvania, Were Olympic Victor Statues Exclusively of Bronze?

This paper is published in this number of the JOURNAL, pp. 57-62.

6. Professor A. T. Clay of Yale University, A New Dynastic Tablet Found at Larsa.

No abstract of this paper was received.

WEDNESDAY, DECEMBER 30. 2.30 P.M.

1. Dr. A. S. Cooley, of Lehigh University, A Visit to Carthage and Dougga (Thugga).

No abstract of this paper was received.

2. Professor Charles R. Morey, of Princeton University, An Early Sarcophagus of the Sidamara Type from Sardis.

This paper will be published in full in a later number of the JOURNAL.

3. Mr. John Shapley, of the American Academy in Rome, Decorative Elements of Early Mosaics.

No abstract of this paper was received.

4. Mr. William H. Goodyear, of the Museum of the Brooklyn Institute, Architectural Refinements in English Cathedrals.

Since the year 1895, inclusive, the Museum of the Brooklyn Institute has conducted a research under the direction of the speaker, relating to asymmetries and refinements in mediaeval architecture. The material of the research consists partly of measured plans, sections and elevations, partly of recorded measurements, and partly of photographs. Of the latter some 800 are now extant in enlargements varying in size from 16 x 21 to 40 x 56 in. Up to the month of June, 1914, observations in Great Britain had been of extremely limited character. The following observations represent about four weeks' work in England and Ireland, but in the latter country only the cathedrals of Dublin were examined. The observations in England related partly to horizontal curves in plan, and partly to the widening refinement, under which term is understood an outward recession of the piers of the nave, giving an attenuated horseshoe form to the nave. Sometimes the piers are inclined outward in straight lines from the pavement up to the springing of the vaulting. Sometimes the piers are perpendicular to the arcade capitals, and the vaulting shafts incline outwards in straight lines from that point. Sometimes the vertical lines lean outward in curves or in bends, which have the optical effect of curvature. The purpose of this refinement appears to be to give an effect of spaciousness to the upper nave, and partly to obtain that optical interest which is inherent in a delicate horseshoe form, as distinct from the uniformity and monotony of parallel straight lines. The following cases in curvature of plan have been observed: In St. John's at Chester there are curves in plan in the triforium string-course and connected surfaces of about 8 inches deflection to a side, concave to the nave. These curves are found in very delicate degree in the alignment of the bases of the piers, and are increased in an upward direction by outward inclinations of the piers, which are delicately graded in increasing amount from each end of the nave toward the centre. The measurements and various proofs of constructive purpose have been published in the J. B. Archit. of July 25, and are repeated in the paper here presented. The nave of Chichester Cathedral is an interesting instance of S-shaped curves in plan, similar to those which are found in Saint Ouen at Rouen, and in Notre Dame at Paris. The choir of St. Bartholomew's in London also shows constructive curves in plan, which are convex to the centre of the choir, and are especially pronounced at the height of the triforium stringcourse. The following instances of the widening refinement have been observed, and most of them have been photographed—widening in straight

lines with piers resting on perpendicular pedestal, Temple Church, London; widening in straight lines from the pavement up, Temple Church, Bristol, Chichester Cathedral, Tewskbury Cathedral; widening refinement, with piers perpendicualr to the capitals, and vaulting shafts inclined outward in straight lines, Christ Church, Dublin, north side (the south side has been rebuilt); St. Patrick's, Dublin, as far as the nave is concerned (there are vertical curves in the crossing piers); Southwark Cathedral, London, widening refinement in vertical curves or bends, having the optical effect of curvature, Canterbury Cathedral, Lichfield Cathedral, Durham Cathedral. The choir of Peterborough Cathedral has a widening refinement which is not found in the nave. This is also true of Rochester. It may be considered certain that a much larger number of instances than those which are mentioned exist in the United Kingdom, as a relatively small number of cathedrals and churches have been examined. The observation of these cases of horizontal curvature in plan make it highly probable that wider observations would develop the existence of a larger number of cases.

The following cathedrals have been observed as destitute of such refinements: Cathedrals of Chester, Salisbury, Exeter, Gloucester, Hereford, Worcester, York and Lincoln.

5. Mr. Philip B. Whitehead, of the American Academy in Rome, John Capgrave, a Mediaeval Pilgrim in Rome.

No abstract of this paper was received.

6. Professor Karl P. Harrington, of Wesleyan University, The Ruins of Thibilis.

Thibilis (the modern name is *Annonna*), though not of superlative interest, among the ancient Roman cities of Africa, and though not on the railroad, is well worth a visit, and may be reached by a pleasant walk south from Hamman-Khoutin. The *Aquae Thibilitanae* of the Romans, near the station, are of more than boiling temperature, and still much frequented. The terraces look like those at the Yellowstone. Many Roman remains are placed in the garden square of the hotel.

Thibilis itself is situated on a lonely hill, 2300 feet above sea level, with deep valleys on three sides, and there are no modern habitations. The French excavations begun in 1905 are yet incomplete. Much of the centre of the city has been uncovered, revealing on the whole a rather late and not highly artistic style of construction. Yet an honorary inscription to Hadrian of the year 120 or 121 shows that the city flourished in the best period.

Prominent among the ruins already brought to light are the noteworthy double gate at the south side of the city, the forum, much of the pavement of which has been removed, the north farm gate, the double market gate of two low arches, the private houses towards the east, and the large public building (church or basilica) east of the forum.

In the houses fine materials are often used, even alabaster in the pavement, probably obtained from the neighboring mountains. Late reconstructions sometimes present interesting examples of the misuse of earlier art or architecture, as for example in the north street. A large inverted capital in the

public building indicates an excellent style of art. Probably many similar capitals, with their columns, were taken away for use in mediaeval cities. The northwest part of the city is little excavated, and further excavation should yield interesting results.

7. Professor Karl P. Harrington, of Wesleyan University, The Votive Deposit at Ponte di Nona.

The thank-offering ex-voto for escape from disease or calamity was a wellrecognized institution among both Greeks and Romans, and has survived in many forms to modern times, especially in the Roman Catholic and Greek Catholic churches (cf. Hor. Car. 1, 5, 13; A. P. 20; Juv. 12, 27; Tib. 1, 3, 27) e.g., Notre-Dame-de-la-Garde at Marseilles. Typical examples in modern times may be seen in the little church of S. Antonio at Tivoli. These ex-votos might be an object originally concerned in the disaster or peril, a tablet recording it by words or illustrations, or a model of person or thing concerned, particularly of a diseased member supposedly healed. Thousands of such models, usually of terra-cotta, have been found in such places as Cnidus, Delphi, the Tiber island, and Veii; (cf. Not. Scav. 1889, p. 62). Such a deposit has been recently opened at the Ponte di Nona on the splendidly preserved Via Praenestina, a road much frequented for religious purposes. Excavations on the site revealed very meagre remains of the temple, and gave no indication of the divinity to whom it was consecrated. Very likely it was a divinity of healing supposed to be connected with a magnesian spring near by (cf. Not. Scav. 1912, p. 199, Preller³ 2, p. 144).

The two circular *favissae* opened in the excavations must be only a small part of the deposit, as the temple was evidently frequented for several hundred years, in republican and imperial times.

Samples picked up there in 1913 show: 1. They were hung up by holes on pegs or hooks. 2. Profiles and full faces were used. 3. The clay varies much; so there was no monopoly in supplying the models. 4. They represent widely different artistic merit. 5. Painting of flesh, hair and eye was practised. 6. Deformed members are sometimes represented, suggesting that the model may have been deposited before healing took place, in faith that it would come later. Further excavations are desirable.

8. Mr. A. Kingsley Porter, of New York, The Art of Benedetto, called Antelani, in Relation to the Development of Sculpture in Lombardy in the XII Century.

The history of twelfth century sculpture in Lombardy begins with Guglielmo, who worked upon the cathedral of Modena from 1099 to 1106, and upon the cathedral of Cremona from 1107 to 1117. He established an artistic tradition which prevailed almost unbroken for three quarters of a century. His most famous pupil is Nicolò, who has left works at Sagra S. Michele, in the cathedrals of Piacenza, Ferrara and Verona and at S. Zeno of Verona. His most gifted followers, however, were the unnamed sculptors who worked at Castell'Arquato and Carpi. The school of Guglielmo was brushed aside by Benedetto, who inaugurated an entirely different artistic tradition. Benedetto was not only a sculptor but an architect, and to him we owe the

design of the baptisteries of Serravalle and Parma. His work, far finer than that of the school of Guglielmo, seems to be inspired by French models. His earliest signed work is the Deposition in the Parma cathedral. He worked subsequently at Borgo S. Donnino, and in the baptistery of Parma. The influence of Benedetto was far-reaching, but unlike Guglielmo he did not found a successful school. His genius, like that of Michelangelo, destroyed pre-existing traditions without leaving a new school worthy of taking their place.

This paper is to be published in full in this JOURNAL.

WEDNESDAY, DECEMBER 30. 8 P.M.

Joint Session of the Institute and the American Philological Association. The following archaeological papers were read:

1. Professor George H. Chase, of Harvard University, The Painted Pottery of Sardis.

See A.J.A. XVIII, 1914, pp. 432-437.

2. Dr. Edith H. Hall, of the University Museum, Philadelphia, Notes on Two Vases in the University Museum.

An early black-figured amphora formerly in the possession of Tewfik Pasha of Egypt, corresponds as regards shape, style, and all technical details with the amphora, No. 587, in the Pinakothek, Munich. The latter is assigned to the workshop of the Phineus cylix, and the style and technique of the Philadelphia amphora agree so closely with those of the Würzburg vase, that it too may be safely assigned to the same workshop.

A red-figured cylix published in the Transactions of the Department of Archaeology of the University of Pennsylvania, II, pp. 144–146 and in the Museum Journal for December, 1913, p. 162, is decorated on the interior with the figure of a nude youth carrying a pig and an object of ritual the identity of which has been much discussed. This object appeared at first to be of the same shape and size as the Cretan "horns of worship," but when the vase was cleaned its contours proved to be the same as those of the three-pronged objects which appear frequently on vases decorated with scenes of sacrifice. Such objects have been often called sacrificial baskets but they should rather be regarded as sacrificial loaves. The shape, which at first sight seems fantastic for a loaf, is entirely in accord with literary tradition in regard to cakes and loaves for sacrifice. The $\xi\beta\delta\rho\mu\sigma$ $\delta\rho$ with two horns and the $\mu\rho\nu\delta\mu\phi$ $a\lambda \sigma$ or cake with one boss may be cited as analogies for this cake with three prongs.

Four bronzes from a tomb in Corneto, long called horseshoes (A.J.A. 1902, pp. 398-403) are in realtity the bronze cheek-pieces or guards for iron bits. An iron bar found in the same tomb with them exactly fits the piece of corroded iron which is lodged in the central hole of one of them. This piece of iron, far too large for a nail to fasten a shoe, is half of a snaffle bit. The masses of corroded iron on the outside are clearly the iron rings to which the reins were attached. The spikes on the inner surface of these guards may

be compared with those on an Egyptian bit of the eighteenth or nineteenth dynasty, published in the *Annales du service des antiquités de l'Égypte*, XI, 1912, p. 283.

- 3. Professor Gordon J. Laing, of the University of Chicago.

 The Dedicants of the Sacred Inscriptions of the City of Rome.
 - No abstract of this paper was received.
- 4. Professor Elizabeth H. Haight, of Vassar College, *The Myth of Cupid and Psyche in Ancient Art.*

No abstract of this paper was received.

5. Professor Clarence Ward, of Rutgers College, The Place of Reims Cathedral in Mediaeval Art.

An attempt was made to show, first, that historically Reims is of pre-eminent importance as the "National Cathedral" of France; second, that architecturally it ranks first among the cathedrals completed in the Middle Ages in the unity and proportion of its design, in the quality and strength of its construction, in the beauty of its façade, and in the form of its buttresses, pinnacles and possibly of its window tracery; third, that it rivals Chartres in the amount of its sculpture and surpasses it in the variety and beauty shown in the three distinct styles to be found on its walls, styles which not only link Reims to all the other great French cathedrals, but also connect the cathedral sculpture of France with that of Germany. In this respect its place in mediaeval art cannot be over-estimated; fourth, that its ancient glass ranks (possibly we shall now have to say ranked) with that of Bourges and Chartres as the finest glass of the thirteenth century.

In size Reims is inferior to Amiens and Cologne, and in the interior it is less pleasing than a number of Gothic cathedrals. But when a full summary is made of the points in which it excels, and those in which it is surpassed by contemporary churches, Reims will be found yielding to none (unless perhaps to Amiens) the first place in mediaeval art. If it had its contemplated spires, as it may possibly have had before the fire of 1481, there could be no question of its superiority. That such a church should have been injured in the present war is most regrettable. It is to be hoped that the wound inflicted may some day be healed by a united effort upon the part of the whole Christian world.

THURSDAY, DECEMBER 31. 9.30 A.M.

Joint Session of the Institute and the American Philological Association. The following archaeological papers were read:

1. Professor David M. Robinson, of Johns Hopkins University, Two Unpublished Vase Illustrations from Homer.

The Greek artist was never a mere illustrator, but in the writer's collection are two Greek vases which illustrate in a general way passages in Homer—

one the Circe story, the other the stealing of the horses of Rhesus. first is a Cabiric vase from Boeotia, dating from the end of the fifth or the beginning of the fourth century B.C., on which the subject is treated in a manner characteristic of vases of this class. The painting is done in a brownish-black varnish, and the drawing of the figures of Circe and Odysseus is intentionally rude to produce actual caricature. The loom is here shown in considerable detail. There are a number of other Cabiric vases on which the Circe story is portrayed—an unpublished one in Boston, belonging to Professor Hoppin, one in the British Museum, one in the Ashmolean Museum at Oxford, and an unpublished vase in Chicago—and the popularity of the theme may possibly be explained by the scholium to Book I, line 916, of the Argonautica of Apollonius of Rhodes, which says that Odysseus and Agamemnon were initiated into the rites of the Cabiri. The spirit of caricature is apparent in most Cabiric vases, and another favorite subject is the battle of the pigmies and the cranes, a fact which may be accounted for by Herodotus' statement (3,37) that the Cabiri themselves were represented as pigmies. A score or more of slides were shown on the screen, representing Cabiric vases in America and Europe which have comic pictures that are perhaps actual reproductions of burlesque performances connected with the worship of the Cabiri. There are caricatures not only of the Circe story and of pigmies, but of Perseus and Medusa, Bellerophon and the Chimaera, Chiron and Peleus, the Judgment of Paris, the Olympian deities, Cadmus' fight with the dragon (reminding one of Siegfried's combat with Fafner), dance-performances and acrobatic "stunts" on three-legged tables (which probably have nothing to do with the origin of the Greek drama, but remind one of Hippocleides' doings in Hor vi, 129), foot-races, duels between warriors armed with shields and spears. banquets, wedding-scenes, etc. Many of these vases are still unpublished. and the writer expects to publish an article on Cabiric vases and caricature in Greek art.

The second vase is a red-figured hydria which illustrates the story of Rhesus, and which is of especial importance because its provenience is known to be Athens, thus showing the Attic origin of this scene, which occurs also on later vases in Trieste and Naples about which there are many erroneous statements in the books. From various evidence it would appear that this Attic vase goes back to the time of Euripides, and it is probable that the story was a favorite with the Athenians in the latter half of the fifth century, even if the tragedy which has survived under the title of Rhesus be thought to be later. It also shows that Greek art was perfectly familiar with the idea of copying. There are some fifteen or twenty similar cases of the copying or repetition of the same scene on vases, which makes very misleading the statement of various authors to the effect that there is no practical identity of design or scene in Greek art. When the Rhesus vase is published, the writer will discuss the whole subject of ancient copying of scenes on Greek vases.

2. Professor George Hempl, of Stanford University, Minoan Seals and their Greek Speech.

No abstract of this paper was received.

3. Professor A. L. Frothingham, of Princeton, N. J., The Origin of Hermes and the Caduceus.

No abstract of this paper was received.

4. Professor James M. Paton, of Cambridge, Mass., Notes on the Later History of the Erechtheum.

In this paper the attempt was made to determine the condition and surroundings of the Erechtheum during the period before the Venetian occupation in 1687, by an examination of later drawings, in part unpublished, and a comparison of their evidence with the narratives of travellers who visited Athens in the seventeenth century. It appeared that the temple, which had earlier been transformed into a Christian church, became a Turkish dwelling. The alterations then made included the walling up of the north and south porticoes, and the building of an addition along the north side. Before the arrival of the Venetians the north porch had become a powder magazine, and it continued to serve the same purpose until the Greek Revolution. After the Venetian siege the rest of the building which seems to have suffered considerably was abandoned and sank into ruin.

5. Dr. Edward Robinson, of the Metropolitan Museum of Art, New York, A New Acquisition in the Classical Department of the Metropolitan Museum.

No abstract of this paper was received. An article on the bronze statue recently acquired by the Metropolitan Museum will appear in a later number of the JOURNAL.

THURSDAY, DECEMBER 31. 3 P.M.

1. Mr. G. C. Pier, of New York, The Temple of Hiraizumi, Japan.

No abstract of this paper was received.

2. Dr. Esther B. Van Deman, Associate of the Carnegie Institution in Rome, *The Velia in the Time of Nero*.

No abstract of this paper was received.

3. Professor George H. Edgell, of Harvard University, A Newly Acquired Sienese Painting in the Fogg Museum, Cambridge.

The purpose of this paper was to describe two panels, in the Fogg Museum at Cambridge, Mass., representing the *Annunciation*. The panels have been attributed by Mr. Berenson, Mr. F. Mason Perkins, and Professor Venturi to the Sienese master Andrea Vanni. Though mentioned at different times by all these critics, the panels have never adequately been published, and no notice has been taken of them officially since they arrived in this country.

At one time in the possession of Count Fabio Chigi in the Saracini palace at Siena, the panels were sold, and eventually found their way to New York, where they were purchased by the Society of Friends of the Fogg Museum as an addition to the Museum Collection. Albeit Vanni was an humble master, he is not without importance in the history of art, and the Fogg Museum panels are excellent examples of his style. America is, therefore, enriched by one more example of the fine art of the Sienese trecento, and especially by a direct reflection of the great Annunciation, by Simone Martini, now in the gallery of the Uffizi.

4. Miss Georgiana G. King, of Bryn Mawr College, French Figure Sculpture on Some Early Spanish Churches.

This paper will be published in full in a later number of the Journal.

5. Mr. Richard Offner, of the University of Chicago, The Long Panels of Piero di Cosimo.

No abstract of this paper was received.

6. Mr. F. R. Elder, of Hanover, Ill., Prayers to the Dead in the Early Church.

No abstract of this paper was received.

7. Mr. Francis A. Cunningham, of Merchantville, N. J., Daonos and the Babylonian God Ea.

The writer argued that the sixth name in the list of antediluvian kings given by Berosus should have been written Aloros, and that it stands for the god Ea.

THURSDAY, DECEMBER 31. 8.30 P.M.

Joint Session of the Institute and the American Philological Association in Houston Hall, University of Pennsylvania.

1. Professor George H. Chase, of Harvard University, American Excavations at Sardis, 1913-14.

See A.J.A. XVIII, 1914, pp. 425-437.

2. Mr. Langdon Warner, Purposes and Problems of the Proposed American School in Peking.

The following papers were read by title:

1. Mr. William H. Holmes, of the National Museum, Washington, *The Place of Archaeology in Human History*.

- 2. Professor Allan Marquand, of Princeton University, Some Italian Renaissance Sculptures in Princeton.
- 3. Mr. Sidney Fiske Kimball, of the University of Michigan, Thomas Jefferson and the Origins of the Classical Revival in America.
- 4. Professor Mitchell Carroll, of the Archaeological Institute of America, Paul Bartlett's Pediment Group, "Peace Protecting Genius," for the House Wing of the National Capitol.

No abstracts of these papers were received.

ARCHAEOLOGICAL NEWS1

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

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GENERAL AND MISCELLANEOUS

ARCHAEOLOGY IN 1913.—In Cl. J. X, 1914–1915, pp. 99–105 and 147–154, G. H. Chase reviews the progress of classical archaeology during 1913.

BULGARIA.—Recent Archaeological Work.—In Arch. Anz. 1914, cols. 416-429 (11 figs.) B. Filow reports upon archaeological discoveries and publications in Bulgaria in 1913 and 1914. During the military occupation by Bulgaria of the country extending from the Black Sea and Tchatalia to Saloniki. especial care was taken to study and record the remains of ancient and mediaeval buildings, sculptures, inscriptions, etc., and some of the results have been published. The monastery of St. Nicholas at Midiah, on the Black Sea, is entirely cut out of the solid rock, and has an interesting round cistern of elaborate design. Rock-cut tomb-chambers, similar to those on the coast of northern Bulgaria and the Dobrutsha, are numerous here. Some gold ornaments with fleur-de-lis design, probably parts of belt-clasps, were found by some soldiers at the village of Akalan, near Tchatalja, with a hoard of early Byzantine gold coins belonging to the emperors Mauricius Tiberius, Phocas I, and Heraclius I, hence of the period 613-641. The great basilica of St. Elias at Pirdop, the walls of which are standing to a height of 8 to 10 metres, has been cleared by the National Museum. It was originally built, in early Christian times (fifth to seventh centuries), of brick, and belongs to the class of early Bulgarian churches, of which St. Sophia at Sofia is the most important example, which stand architecturally between the Syrian-Asiatic and the Roman churches. Pirdop has the Roman feature of alternating pillars and columns between nave and aisles. Both aisles as well as the nave have apsides. The narthex measures 32 x 14 metres. At some time the church was rebuilt on the old lines but with walls in alternate courses of stone and brick, the

No attempt is made to include in this number of the JOURNAL material published after December 31, 1914.

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor Bapes, Editor-in-charge, assisted by Professor C. N. Brown, Miss Mary H. Buckingham, Dr. T. A. Buenger, Dr. L. D. Casrey, Professor Harcle R. Hastings, Professor Elmer T. Merrill, Professor Frank G. Moore, Professor Charles R. Morey, Professor Lewis B. Paton, Professor A. S. Pease, Professor S. B. Platner, Professor John C. Rolfe, Dr. N. P. Vlachos, Professor Arthur L. Wheeler, and the Editors, especially Professor Marquand.

For an explanation of the abbreviations, see pp. 118-119.

latter five bricks deep, and the enclosure was fortified. In the small Byzantine church at Bojana, southwest of Sofia, the original frescoes, of the eleventh and thirteenth centuries, have been recovered, by removing without destroying the two layers of plaster and fresco that had been put over them. A figure of Christ Enthroned of the thirteenth century, is a notable example. contents of a tumulus-grave near Tsarovo, consisting of various gold ornaments and a ring with the first known Thracian inscription—as yet undeciphered—are dated in the fifth century B.C. Other inscriptions are two Roman grave stones of the first century A.D., from Novae (district of Svishtov); three Greek honorary decrees found in the Byzantine fortifications of Stara-Zagora (Augusta Trajana); and two dedications to Zeus Zbelsourdos, probably belonging to the sanctuary of that god which was destroyed by L. Calpurnius Piso, proconsul of Macedonia in 57-55 B.C. In sculpture, a portion of a relief showing a figure of Hermes with the caduceus and bag and riding on a goat, with indications of a missing female figure, is of interest; also a grave stone from Mussamane (district of Widin), which is crowned by a huge pine cone and bears a relief of the genius of the dead. At Tchurek (district of Sofia) several hundred silver tetradrachms of Thasos and Maroneia were found,—largely barbarian mintage after the later type of Thasos tetradrachm (second century B.C.) with youthful head of Dionysus for the obverse. From Garvan (district of Silistra, now in Roumania) are some hundred or more Roman denarii of the republic and the early decades of the empire.

CAUCASUS.—Archaeological Remains.—In Klio, XIV, 1914, pp. 391–392, T. Kluge reports briefly upon archaeological remains observed by him in the Caucasus in 1912. On the acropolis of Ani he found remains of a Roman building; at Karakala traces of Roman fortification walls, and near by on the right bank of the Araxes a pier of a Roman bridge. In Armavia a Greek inscription was photographed, as were the remains of the so-called temple of Zeus at Bas-garni. In Walaršapat was a collection of terra sigillata ware. At Kešiškent a stone was found with an Assyrian banquet scene carved on one side, and a winged man with three beasts of burden on the other. It had evidently been brought from a distance.

CONSTANTINOPLE.—Remains of Imperial Palaces.—The great fire in Stamboul in 1912, by destroying a great area of the superimposed modern city, disclosed vast remains of early Byzantine buildings, consisting of massive foundation walls, arches, pillars, halls and stairways, such as were already known in an adjoining part of the city and even used as cellars and cisterns in modern times. These remains are in danger of being at least covered up. if not destroyed, in the restoration of the burnt district, as has happened in the case of other important Byzantine remains, but what is now visible is being systematically studied and recorded, by representatives of the German Archaeological Institute. Observations on the Palace of Hormisdas, or Palace by the Sea, are of especial interest. Here is the great covered stairway, with two huge arches opening directly on the sea, which was reserved for the exclusive use of the emperors. The building, originally of the time of Constantine, is found to have been extended on the front as far as the sea-wall, with balconies, portals and arches, probably by Nicephorus Phocas (963–969). The gateway in his fortifications was destroyed in 1871, for some railroad work. (T. Wiegand, Arch. Anz. 1914, cols. 100-105; fig.)

CYPRUS.—An Inscription from Ceryneia.—On the north coast of Cyprus, in 1910 and 1911, some fields on the site of ancient Ceryneia, in the quarter known since the Frankish occupation as 'Ρηάτικον or 'Ρηγάτικον, were dug over for agricultural purposes, and the remains of important ancient buildings, in at least two superimposed layers, were found. Unfortunately the walls were destroyed before a ground plan could be made, but it is evident from the remains of a temple, a bath, and other public buildings, that this was the most important part of the ancient city, where the palace, the sanctuary of Aphrodite, etc., were situated. A limestone pedestal found in the temple enclosure has a basin-shaped depression on the top in which are the feet of a stone statuette, and an inscription in Cypriote Greek on the front. The date is in the fifth or fourth century B.C. It is a dedication by one "Aγηs, and dates from the fifth or fourth century B.C. (J. C. PERISTIANES, J. H. S. XXXIV, 1914, pp. 119–121.)

NECROLOGY.—Albert Babeau.—Albert Babeau, born at Cambrai in 1835, died in Paris, January 1, 1914. He devoted himself to history, especially the history of Troyes and Champagne, and was the author of numerous works on the general conditions, the buildings, the works of art, the artists and the artisans of mediaeval and later times. (R. Arch. XXIII, 1914, p. 432, from Chron. Arts.)

Constantinos Carapanos.—The former minister of finance, Constantinos Carapanos, died in Athens in April, 1914, at the age of 74 years. He is best known by the two volumes in which he published, with the assistance of others more learned than himself, the collection of fine bronzes, many of which he discovered at Dodona and exhibited in 1878 at Paris. (S. R., R. Arch. XXIII, 1914, p. 430.)

Alexander Conze.—A tribute to the memory of Alexander Conze, the Nestor of German archaeologists, who died on July 19, 1914, in his eighty-third year, and an outline of his life-long and priceless services to every branch of archaeology and to the German Archaeological Institute in particular, is given in Arch. Anz. 1914, cols. 117–120. The death in battle, of H. Lattermann, E. Schmidt, and F. Toebelmann, in August and September, 1914, is recorded, *ibid.* cols. 443–444.

Isidoro Falchi.—Isidoro Falchi, author of articles and monographs on the coins and other antiquities of Vetulonia and of various other articles on numismatics, died in 1914 at his birthplace, Moritopoli Valdarno, at the age of 76 years. (R. Ital. Num. 1914, p. 465 f.)

Adolf Fischer.—Adolf Fischer, born at Vienna in 1857, travelled much in Africa and eastern Asia and was attached, as scientific adviser, to the German embassy at Pekin. He collected much ethnographic material which he gave to the city of Cologne, thereby founding a Museum of Asiatic Art, which was established, with Fischer as its first director, October 26, 1913. Fischer died at Méran, in April, 1914. His widow, who had long aided him in his work, becomes directress of the museum. (S. R., R. Arch. XXIII, 1914, p. 431.)

J. I. Manatt.—James Irving Manatt, Professor of Greek at Brown University, died February 14, 1915. He was born at Millersburg, Ohio, February 17, 1845, served in an Iowa regiment during the Civil War, and in 1869 was graduated from Iowa College. In 1876 and 1877 he studied at Leipzig. He was Professor of Greek at Dennison College from 1874 to 1876, and at

Marietta College from 1877 to 1884. He was Chancellor of the University of Nebraska from 1884 to 1889, and from 1892 Professor of Greek at Brown University. From 1889 to 1893 he was the United States Consul at Athens. He published *The Mycenaean Age* with Dr. Tsountas in 1897; and *Aegean Days* in 1913; and edited Xenophon's *Hellenica* in 1888. (*Nation*, February 18, 1915, pp. 203–204.)

Mariano Mariani.—Commendatore Mariano Mariani was born in 1838, at Motta Visconti and died June 5, 1914, at Pavia. He contributed many articles on numismatics to the R. Ital. Num. and other publications and was the author of various writings on historical and legal subjects. (G. DELL'ACQUA, R. Ital. Num. 1914, p. 466 f.)

L. A. Milani.—The distinguished numismatist, L. A. Milani, was born January 27, 1854, at Verona, and died October 9, 1914, at Florence. In 1879 he founded the Museo Archeologico at Florence, and in 1907 became Superintendent of Excavations in Etruria. He contributed many articles to the R. Ital. Num., Not. Scav., and other periodicals. Primarily a numismatist, he was also accomplished in other branches of archaeology. (L. Cesano, R. Ital. Num. 1914, pp. 461–464.)

Max Rooses.—Max Rooses, for thirty years curator of the Musée Plantin, and member of the Royal Academy of Belgium, died at Antwerp in July, 1914. He was known particularly for his work on Rubens, a publication in several volumes, and for similar works on Van Dyck and Jordaens. He was also the author of a work on the painters of the Low Countries in the nineteenth century, and of the recent volume on Flemish Art, issued by Hachette in the "Ars Una" series. He died at the age of 75 years.

Constantinos Sathas.—Constantinos Sathas, born in 1842 at Galaxidi, died at Paris, May 25, 1914. He was the author of numerous articles and monographs on Greece and the Greeks in the Middle Ages. (R. Arch. XXIII, 1914, p. 429 f.)

ROUMANIA.—Discoveries and Publications, 1913.—V. PARVAN'S survey of a year's archaeological activity in Roumania, in Arch. Anz. 1914, cols. 429-442 (10 figs.) mentions the excavations going on in the interior of the Roman camp at Ulmetum, and tells of various finds made elsewhere, many of which are in private hands. Two reliefs of the Thracian Horseman were found in the Roman camp at Topalu (south of ancient Carsium) and at Nicolitel (south of ancient Noviodunum). The remains of the Roman castellum and vicus at Topalu are being used as a stone quarry for modern building, and two canals found there with the foundations of a large brick building were almost destroyed after discovery. Underground Roman conduits have also been found at Caranosuf (Histria). Another Roman settlement has been found at Topesti-Vânăta, district of Gorjiû, in Little Wallachia. At Constanza (ancient Tomi) there were found at the harbor remains of a large Graeco-Roman building which appears never to have been finished, to judge from the state of the marble architectural members. The Greek inscription on the architrave mentions M. Servilius Fabianus, who was governor of Moesia Inferior in the year 162. Two statues of no great merit were found here and the funeral relief of Ti. Claudius Saturninus, duplicarius alae, in the form of the funeral banquet scene, with carefully wrought architectural framing. Here also were found an idealized female portrait head, a small

uninscribed altar with relief of a herm-like figure with folded arms, and a boundary stone of the land of Tiberius Claudius Firminus, of the second century. A terra-cotta lamp with a relief of Achilles standing in his chariot and dragging the body of Hector, was found at Tulcea (southeast of ancient Salsovia, Dobrusha). Stone fragments from Adamklissi (ancient Tropaeum Trajana) include a long Latin inscription not yet seen by the writer. Two lead weights were found at Tomi, one with a large eight-pointed star of the Dioscuri, the other with an inscription of the Roman epoch, and two others at Callatis. Also from Tomi is a marble tablet inscribed: M. Iulio Tertullo. vet. coh. I Commag. Mitridates mil. coh. eiusdem et Barales b. m. f. c. The many finds of coins in Moldavia include the following: At Văleni (district of Roman), 3760 Roman silver denarii, not yet available for study as a whole, but dated by the ten which have gone to the National Museum as from Vitellius to Commodus; at Filionesti (district of Putna), a silver coin of Dyrrhachium, a consular coin of the Norbana family and a denarius of Constantius; at Unguri-Găiceana, two republican and two imperial coins; at Sascut (district of Putna), 68 coins of the republic, naming forty-two families, and one stamped CAESAR AVGVSTVS, which dates the whole in the year 20 B.C.; at Bestepe, near Salsovia, a pot of small bronzes of Theodosius, Arcadius and Honorius, with a few of Constantius, Valens and Valentinian; and in little Wallachia, at Zătreni (district of Vâlcia), a large find of wellpreserved silver coins of the republic, 37 of which belong to twenty-nine families.

SERVIA.—Archaeological Work in 1913.—The report of N. Vulić (Arch. Anz. 1914, cols. 411–412), on archaeological work in Servia in 1913 mentions the addition to the national museum at Belgrade of coins, ornaments, etc., from various parts of Servia, and of Greek and Roman inscriptions, stone reliefs, etc., from Durazzo in Albania. The excavations in the Roman camp at Stojnik have made a cross-cut through the two ditches protecting the south side, and laid bare parts of the east and west walls and a large portion of the interior. Here are many buildings of various kinds, one having a plastered floor and painted walls. M. M. Vassits (ibid. cols. 413-416) discusses the work of 1913 at Vinča. Here, in the lowest strata at a depth of 8 to 10 metres below the surface, are remains of smelting ovens and ores of lead (galenite) and mercury (cinnabarite) which prove that the earliest settlement was made by men well acquainted with the art of smelting as applied to different ores, and suggest that this knowledge was not a native development, but was brought by men from the southeast, who came here for the express purpose of using the metals of the neighboring mountain of Avala, where prehistoric mines exist. This spot, lying not far off the trade route of the Danube, was, therefore, a link between the native civilization and the higher culture of other lands.

EGYPT

EXCAVATIONS IN 1913.—A brief summary in English, of the work accomplished during the year by French, English, American, Egyptian and Roumanian excavators, in Egypt is given by C. C. Edgar in *Arch. Anz.* 1914, cols. 292–297. The sites were: Alexandria (necropolis of Hadra); the Fayoum (temple of Pnepheros, the crocodile god, almost intact, with walls

of crude brick, wooden door, and courtyard containing the well and remains of shade trees); Libya (Paraetonium, where Alexander landed for the journey to the oasis of Ammon, rock-tombs of the first century A.D. and graves of the Roman and Byzantine periods, excavated by Oric Bates for the Libyan Research Account, with a view to studying ultimately the earlier civilization); the Suez Canal (temple at Pelusium, probably that of Zeus Casius, described by Achilles Tatius); Naucratis (remains from an Egyptian temple, which may have stood in the Great Temenos); Tell Balamoun (supposed to be the site of Diospolis Inferior); Heliopolis (tombstones with Jewish names); Saggarah (grave monuments of brick in the form of altars). Among the booty from the Graeco-Roman cemetery at Kom Abou Billou is the stele of one Isidorus, a young man of the Antonine period, with short beard and curling hair, who is represented as a Dionysus, and several busts of the same period, which appear to have been placed within or in front of the tombs. The new Byzantine Branch of the Egypt Exploration Fund has been active and will publish its results in the new Journal of Egyptian Archaeology. J. E. Quibell has been appointed curator of the Cairo Museum, in succession to Emil Brugsch Pasha, who retires after an activity of forty years.

LISHT.—The Excavations of 1913–1914.—In B. Metr. Mus. IX, 1914 (19 figs.), A. C. Mace describes the excavations of the Metropolitan Museum at Lisht during the season of 1913–1914. It was found that the ancient town south of the north pyramid was much more extensive than had been imagined. The houses were of crude brick and mostly of one story with narrow passageways between them. Household objects of various kinds were found in great quantities. Beneath these houses were burial pits of the twelfth dynasty, about one hundred and thirty of which were cleared. Some objects of interest were found in them such as a magic wand of ivory, a standard gold weight of porphyry with the cartouche of Senusert I, a curious pottery head with closed eyes which had apparently been used as a jar stopper, etc. On the east side of the pyramid a considerable space was cleared between the enclosure wall and the pyramid, and the pavement found well preserved.

MEROE.—The Excavations of 1914.—In Ann. Arch. Anth. VII, 1914, pp. 1-10 (9 pls.), J. Garstang reports upon the excavations at Meroe in 1914. The whole northern part of the city has now been uncovered and the débris piled around the outer main wall. The main entrance led through the northern wall by an avenue of trees to the centre of the city where on the left hand was a public building fronting or replacing the portico of the sixth or seventh century B.C. Opposite was a building which may have been an observatory. The palace lay immediately to the left of the main gateway, and opposite it was a cemetery with a crematorium. Both gateways in the northern wall were in use at the same time. When the city walls were built in the middle Meroitic period the city was laid out afresh, but a century or so later it was replanned and the buildings faced with brick. Two columns in the building called an observatory seem to have been used for astronomical purposes. Outside of the city three sites were examined, and near the village of Hamadab two large stelae inscribed with Meroitic characters were brought to light. The larger of the two is 2.58 m. high, with a maximum width of 1.16 m., and weighs three and one half tons. The inscription consists of forty-two lines well preserved. Above are sculptures representing a king and a queen

in two scenes of adoration. Below them are eleven captives lying bound in a row. The smaller stone is not so well preserved. The following chronological periods are now certain: Early Meroitic, 650-400 B.C., from which date the foundations of the palace, the earlier temple of the Sun, as well as the original temples of Isis and of Amon. For a century or more at its conclusion the court did not reside at Meroe. Middle Meroitic, 300-1 B.C., during the first half of which were built the stone walls of the city, the Lion temple and adjacent shrine, and other buildings; and during the second half the royal palace, observatory, baths, temples of the Sun, and of Isis, and many other buildings. Late Meroitic, 1-350 A.D., in which various buildings were erected and earlier structures restored. Ibid. pp. 11-22, W. J. Phy-THIAN-ADAMS examines in detail the buildings and the evidence for dating them, and gives a transliteration of the long inscription and an index of words. Ibid. pp. 23-24, A. H. SAYCE shows that the stele was set up by Queen Amonrênas and Agini-rherhe, the hereditary king of Roman Cush, to commemorate certain campaigns. It apparently gives the Ethiopian version of the war with the Roman Petronius, 24-22 B.C. It also refers to the founding of the kingdom in the time of "Amonap," or Amen-hotep III.

SYRIA AND PALESTINE

JERUSALEM.—Excavations in 1913-1914.—In Z. D. Pal. V. XXXVII, 1914, pp. 290-291, A. Dalman reports in regard to the excavations that were undertaken in Jerusalem during the winter of 1913-1914 by Captain Weil, with the support of Baron Rothschild of Paris. The rock was laid bare at the south end of the eastern hill, or City of David. The water channel from Gihon, already discovered by Schick, was traced some distance farther. Some graves and cisterns were found. The tomb of David, which some think stood in this neighborhood, was not discovered; but extensive quarrying was found to have gone on in this region.

SHECHEM.—Recent Excavations. — In Anzeiger der phil.-hist. Klasse der kais. Akademie der Wissenschaften zu Wien, VII, 1914, March 4th, E. Sellin gives a preliminary report in regard to the excavations at the mound of Balāta near Shechem. He discovered a wall of hewn blocks, some of which are as much as 2.20 m. in length. It consists of nine courses on the average and rises to a total height of 6.50 m. It rests upon a bed of packed clay, and at the north ends in a projecting tower which flanked a city gate. There can be no doubt that the mound of Balāta conceals the remains of ancient Shechem. Four periods of occupation are recognizable: a Canaanite, an early Israelite, a late Israelite and a Greek occupation (see also Z. D. Pal. V. XXVII, 1914, p. 290).

ASIA MINOR

SMYRNA.—A Hoard of Coins of Temnos.—A hoard of about three hundred coins of the third century B.C., chiefly small coppers of Temnos, was found in the neighborhood of Smyrna, and disposed of in various lots in 1913–1914. A group which came into the possession of J. G. MILNE, with another purchased

at Sothebys, February 3, 1914, is described briefly by him in *Num. Chron*. 1914, pp. 260–261. He identifies as part of the same hoard a group described in *Mb. Num. Ges. Wien*, 1913, p. 164.

SOUTHWESTERN ASIA MINOR. — Prehistoric Remains.—In B.S.A. XIX, Session of 1912–1913, pp. 48–60 (6 figs.), H. A. Ormerod continues (see B.S.A. XVI, pp. 103 ff.; XVIII, pp. 80 ff.) his description and discussion of prehistoric objects from southwestern Asia Minor. From Tchukurkend, on the eastern side of the Beishehir lake, come two steatopygous stone figurines, two celts, a polisher of serpentine, a weight and three terra-cottas (a human face and two animals). From Isbarta is a small clay figure of a warrior and a vase, from Thyatira a rude seated clay statuette and three vases, from Adalia a figurine of coarse marble, and from Kul Tepe, near Caesarea, a clay figurine, now in the British Museum. The steatopygous figurines indicate connections with the northwest; the vases from Thyatira show that the culture of Yortan extended southeastward; the figure from Kul Tepe (if the information as to its provenance is reliable) offers evidence as to the connections of the Milyas with eastern Asia Minor.

GREECE

ARCHAEOLOGICAL WORK IN 1913.—A summary of the archaeological work of various nations in 1913 in Greece, including Crete, Epirus, Thasos and other north Aegean islands, and in Asia Minor, is published by G. Karo in Arch. Anz. 1914, cols. 121–174 (7 figs.). This is especially full for Corfu, Tiryns, Gortyn, Delos and Thasos, and deals also with Attica (Athens, Laurium, Oropos); Aulis; Euboea; Thebes; Mycenae; Thessaly (Pagasae-Demetrias, Volo, Larissa); Cephallonia; Nicopolis-Actium; Mytilene; Chios; Elis; Corinth; Phaestus, Prinia, and the cave of Kamares on Mt. Ida, in Crete; Delphi; Pergamon; Didyma and Miletus; Ephesus; Colophon; Phocaea; Aphrodisias.

MISCELLANEOUS DISCOVERIES.—In 'Aρχ. 'Εφ. 1913, pp. 234-237, are the following brief reports of discoveries in 1913:1, Arcadia (A. S. ARVANI-TOPOULLOS). Trial excavations at Orchomenus by the French School have brought to light remains of the temple of Artemis Mesopolitis and the pedestal of a large altar, foundations and columns of a second temple, the bouleuterion and several decrees of proxenia, an interesting theatre in fair state of preservation, and ruins of other ancient buildings. 2, Sunium (V. Staës). Excavation of the embankment for the widening of the precinct of Athena (cf. A.J.A. XVII, 1913, p. 437 f.) led to the discovery of a rectangular well or pit, 2 m. by 3 m. at the top and more than 10 m. deep, cut out of the solid rock. 3, Epirus: (a) Byzantine monuments (F. Versakes). Seven Byzantine churches of northern Epirus are briefly described. (b) Excavations (D. Evan-GELIDES). Exploration of northern Epirus has brought to light numerous ancient sites, inscriptions, bronze coins, and some sculpture. An inscription from Tepelenion gives us the name of a new Epirote tribe, τὸ κοινὸν τῶν Συγγόνων. (c) Nicopolis (A. T. PHILADELPHEUS). Octavian's splendid temple to Neptune and Mars, commemorating the victory at Actium, has been located. It was of the Corinthian order, measuring 53 m. by 25 m., but badly demolished. Interesting finds, including many fine lamps with plastic decorations, were made in upwards of two hundred graves. Two villas were uncovered. The outlook for future excavations is most promising. 4, Thermon (K. A. Rho-MAIOS). Several more buildings of the second millennium B.C., mostly of elliptical plan, have been excavated (cf. A.J.A. XVII, 1913, p. 438). "Mycenaean" pottery of local manufacture was found even in this remote locality. 5, Thessaly (A. S. ARVANITOPOULLOS). The sites of Metropolis, Chyretiae, Mylae, Mondaea, Azoros, Olympias, and Charax-Lapathous have been identified. A museum has been established at Gonnus. 6, Upper Macedonia (N. G. PAPPADAKIS). More than thirty ancient sites have been located, none of them dating from earlier than Roman times. 7, Chios (K. KOUROUNIOTES). Excavations have been carried on near Latoni in a cemetery of the early fifth century B.C.; at the ancient Phanae, where the Ionic temple of the Phanaean Apollo and its precinct were uncovered; and near Pyrgion, where an archaic Ionic temple was located. 8, Amphiaraeum (V. L[EONARDOS]). Parts of certain roads and the remainder of a building, partly excavated in 1909, were cleared. Among the finds was the torso of a statuette of Amphiaraus.

ALEA and STYMPHALUS.—Notes.—Some observations made during a recent visit to Alea and Stymphalus are reported by H. Lattermann in Arch. Anz. 1914, cols. 105–106. The walls of Alea, which seem to date from the time of the Achaean League, have the peculiarity that the towers are not connected with the curtains. At Stymphalus, the plan made by Curtius is found to be about 60° out of position, the long axis of the town pointing N. E., not E. S. E. A gate was found in the west wall below the acropolis; the relation of the foundations of the temple of Artemis to the town plan was studied, and the fine exedra at the southeast edge of the hill was drawn in plan and elevation. Near the village of Kionia, north of Stymphalus, a rock-cut throne of the gods was found above a tomb chamber.

ARKALOKHORI.—A Minoan Sacred Cave.—In B.S.A. XIX, Session of 1912–1913, pp. 35–47 (9 figs.), Joseph Hazzidakis describes a cave near Arkalokhori, a short distance southwest of Lyttos, in central Crete. No complete vases were found. Of the fragments, many were from bucchero cylixes, decorated with rings and irregular spirals made by burnishing with a blunt tool. Other fragments were of light-colored clay, decorated in similar fashion, and still others were painted. Most of the objects found were votive bronze blades and double axes (one axe is of silver), of Early Minoan date, though the blades are unusually long and thin; they were probably not made for use, but as votive offerings. The bronze is almost pure copper, undoubtedly of Cretan origin. That votive double axes, dating from Early Minoan to Late Minoan III times, have been found indicates that the Cretans preserved the same cult, and were, therefore, the same people, throughout the Bronze Age.

ATHENS.—Recent Discoveries in the Ceramicus.—In the excavations made by the German Archaeological Institute along the modern Piraeus road outside the Dipylon Gate, in April–June, 1914, two stones were found marked ○P○ ★EPAMEIKOY, which evidently defined the side of the tomb-lined street and show it to have been about 38 m. wide. Some fifth-century burial plots of public personages have a width facing on the street of 6 to 7 m. and a uniform depth of 12 Attic feet. Behind them is a common burial ground.

raised to a considerable height by successive filling up and re-using, and by the débris of houses destroyed in the siege of the city by Sulla in 87-86 B.C. A larger and more elaborate structure, of the middle of the fourth century, may be the tomb of the general Chabrias, who died 357 B.C. Here were found the torso of a recumbent hound, and a large marble lecythus. In the third century A.D., when the level had already risen about 3 m., the width of the street was greatly lessened by buildings set in front of the old ones and made of their material. Still, in early Christian times, a late Roman building was taken for a community burial place, each family having a uniform space 90 cm. deep. The funeral offerings here illustrate the latest stage of Athenian pottery. Among the objects found in the course of the work is an ostracon used in the banishment trial of Damon, son of Damonides, who was a friend of Pericles. (A. Brueckner, Arch. Anz. 1914, cols. 91-95.) In 'Apx. 'Ep. 1913, pp. 183-193 (12 figs.), K. Kourouniotes describes fourteen graves excavated under his direction in the Dipylon cemetery at Athens. Some contained sarcophagi, one a simple marble urn, some were simple pyres, and some were covered by tiles. All seem to date from the fourth century B.C., like the monuments with which they appear to be connected. Among the finds were seven strips of lead inscribed with curses (not yet deciphered), and a marble grave lecythus of Hesychia, decorated with a bas-relief and beautiful designs in color, which were still well preserved.

Miscellaneous Discoveries.—In 'Aρχ. 'Εφ. 1913, pp. 193–209 (28 figs.), K. KOUROUNIOTES publishes various antiquities recently discovered in Athens and Piraeus. In Athens: two fourth-century grave-reliefs; seven grave-reliefs of different periods; fifteen small stelae with sepulchral inscriptions, chiefly of Roman times; a triangular prism of Pentelic marble with a shield in relief on each of its three faces, evidently part of a pedestal for some colossal monument like the Nike of Paeonius; a votive inscription dated by the archon, of 59–58 B.C.; a votive inscription to Isis, Sarapis, Anoubis, and Harpocrates; a statuette of a woman sitting on a rock above a cave; a head of a youth, of the fifth (?) century B.C.; a youthful head of Dionysus of the Roman period. In Piraeus: seventeen grave-stelae, chiefly of the fourth century B.C.; a fragment of a Roman sarcophagus; a boundary stone of a public rendezvous with an early fifth-century inscription, ΛΕ<ΧΕΟΝ ΔΕΜΟ<ΙΟΝ ΟΡΟ<.

CORFU.—Recent Discoveries.—During the past season Professor Dörpfeld continued his excavations at the site of the archaic temple at Corfu where the Gorgon pediment was found. Several interesting discoveries were made, including fragments of the gutter ledge of the temple, of terra-cotta, with traces of leaves and rosettes upon them. Two inscribed tiles were found, one with the words EPI Δ ION, and the other with EPI Δ KAHPIO Δ POY. They were probably baked when Dionysius and Asclepiodorus were prytaneis. Search was made for further traces of the prehistoric settlement found last year on Cape Kephali. (Nation, October 1, 1914, p. 416.)

CORINTH.—Discoveries in 1914.—During the fall of 1914 excavations were carried on at Corinth by the American School of Classical Studies with satisfactory results. A fine terrace wall, in places still preserved to a height of six courses, was uncovered. This may have been the eastern boundary of the market-place. Parallel to it and a short distance away was an excellent

Roman wall. Both faced inwards. Four interesting pieces of Roman sculpture came to light in the course of the excavations: 1, A nude statue greater than life size and almost perfectly preserved probably represents Gaius Caesar. The right arm was broken off, but was found lying beside the statue, which is still firmly attached to its base. The left foot is slightly advanced; the right arm hangs at the side, while the left is bent. Drapery passes over the left shoulder. 2, A companion statue, of which the head and torso are preserved, was probably intended for Lucius Caesar. 3, A statue of a Roman emperor wearing an elaborate cuirass was discovered built into an early Byzantine wall. The head is missing, as are the legs below the knees. The workmanship is good. 4, A perfectly preserved head, probably representing Augustus veiled as pontifex maximus, was also found. It is slightly bearded. It is of the finest grade of Pentelic marble, but does not seem to belong to the torso just mentioned. (Letters from E. H. Swift and C. W. Blegen.)

KAMÁRES.—The Kamáres Cave.—In B.S.A. XIX, Session of 1912-1913, pp. 1-34 (12 pls.; 8 figs.), R. M. DAWKINS and M. L. W. LAISTNER describe the complete excavation of the Kamáres cave by the British School at Athens in 1913. The cave is described in detail. In the small inner cave some rude walls, of uncertain date, were found. In the outer cave were several boulders, which had fallen in very early times. The ancient offerings were placed about the boulders and in irregularities of the walls of the cave. The offerings were almost exclusively pottery, chiefly of Middle Minoan I and II styles. Very few objects of earlier or later date appeared. The pottery was badly broken, but some vases are reconstructed. Few shapes are found, and evidently the cave was a sanctuary, not a dwelling. Specifically votive objects, such as those found in the cave on Mt. Dikte, near Psychro, and in the Idaean cave, were wanting. The objects found in the cave near Psychro were almost all Late Minoan, those found in the Idaean cave almost exclusively Archaic Greek. A chronological sequence in the use of the three caves is observed. There were, however, other cave sanctuaries in Crete.

MEGARA.—Proxeny Decrees.—In B.S.A. XIX, Session of 1912–1913, pp. 82–88, R. M. Heath publishes three new proxeny decrees found in the wall of the castle on the hill of the ancient Minoa, of Megara. Two of these are dated in the year of Pasidorus and are in identical characters, the third, of the year of Antiphilus, is in slightly larger letters. The names of the "kings" are new. The first two inscriptions mention a board of five strategi (different from those that existed under Pasiadas, Diogenes, and Apollonidas), the third a board of six, identical with the board that existed under Apollodorus Euklias, and Theomantus. Apparently the year of Antiphilus marks the cessation of annual boards of five, and the substitution of boards of six, possibly quinquennial. Only one board of six is known.

THASOS.—The Excavations of 1913.—In C. R. Acad. Insc. 1914, pp. 276–305 (9 figs.), C. Picard and C. Avezou describe the excavations at Thasos in 1913. The city wall was carefully examined and many new facts about it learned. In the west wall a new gate was discovered, to which was given the name Gate of Lions, from two large groups found near by each representing a lion attacking a bull. It was apparently closed up in the second century B.C. A small oblique gate, 2.68 m. wide, with an inner stairway was also discovered in the north wall. In the "Hypostyle Hall" and its vicinity various

objects came to light including coins of imperial date, amphora stamps. and a colossal torso of good Hellenistic workmanship, but the purpose for which the building was used has not yet been ascertained. Near the church of



FIGURE 1.—ARCHAIC GUTTER TILE FROM THASOS

Hagios Nikolaos a good foundation wall was found, and not far away a large Roman mosaic, inscriptions with dedications to $\theta\epsilon o \hat{\iota}s$ $\pi \hat{a}\sigma \iota$, and to Zeus Boulaeus, Hestia Boulaea, Athena Organe, and Zeus Telesiergus, and a



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FIGURE 2.—BRONZE FIGURE FROM THASOS

relief representing griffins slaving a deer, and abovein a row small figures of divinities. This relief had adorned an altar of Cybele. The work at the Prytaneum was not completed, but certain details were learned about it, and about an earlier prytaneum built on the same site at the beginning of the fifth. century B.C. Some of the terra-cotta gutter tiles, each 63 cm. long and 28 cm. high, belonging to the earlier building were found. They are decorated with mounted warriors, dogs, rabbits, and eagles all in rapid motion (Fig. 1) and are Ionic in style. Fibulae, fragments of Melian vases, and a very archaic bronze statuette of a libation pourer (Fig. 2) were also discovered, as well as several marble heads of later date. Among the inscriptions was one in honor of a certain Nossicas Heradus for saving citizens of Lampsacus captured in a naval battle and paying the expenses of their return home.

ITALY

RECENT ARCHAEOLOGICAL WORK.—A survey of publications on Italian archaeology appearing in 1913 is given by R. Delbrueck in *Arch. Anz.* 1914, cols. 174–205 (13 figs.). They are reports of discoveries and discussions and deal with the prehistoric and early periods in the Lago di Varese,

Padua, Bologna, Sassoferrato and Bisentium; Modena (Greek bronzes); Ravenna (San Vitale); Venice (portrait of Byzantine emperor); Southern Etruria (roads); Veii; Leprignano (native inscribed vase); Rome (painter Dosio, church of SS. Cosmo and Damiano, Arch of Constantine, columbarium of the Via Appia, Syrian sanctuary on the Janiculum, sculpture in the museums); Hadrian's villa; villa on the Alban Lake; Ostia (new Guide); Velletri; Posilippo; Pompeii (pomerium); Apulia (early period, Lecce, Barletta); Melfi (sarcophagus); Reggio; Sicily (Sicel remains, archaic Greek fibulae, bronze plate at Gela, Hellenistic relief at Messina); and Sardinia (bronze statuettes, development of dolmens, connection with Egypt, etc.).

ALBANO.—Ancient Remains.—In Studi Romani, II, 1914, pp. 228-232, G. Mancini publishes two sarcophagi of lapis Albanus found at Albano, which show the Roman influence on Christian art. He also gives an account of the excavations in the amphitheatre of Domitian. In one of the entrances an oratory or small church was found with paintings including representations of S. Nicolas and S. Pancrazio, protectors of the city of Albano.

ARPINUM.—A Hoard of Republican Coins.—Four kilometres to the eastward of Arpinum, near the Monte Nero, there was found a little below the surface of the ground a jar containing 97 republican coins, mostly asses, in bad condition. With them is a bronze coin of Philip IV (1628), apparently mingled with them during the excavations. The hoard appears to belong to 130–120 B.C. (G. PIERLEONI, Not. Scav. X, 1914, pp. 448–449.)

BARI.—Vases from Canusium.—The vases and other objects found in tombs at Canosa (Canusium) in Apulia, and now in the museum at Bari, are published by M. Jatta in *Röm. Mitt.* XXIX, 1914, pp. 90–126 (3 col. pls.; 17 figs).

BASCHI.—A Brick Stamp.—In connection with a tomb near le Macee (*Not. Scav.* X, pp. 113 ff.) a brick stamp has been found of the fifth *indictio* (Sept. 1, 526-Aug. 30, 527). (G. Q. GIGLIOLI, *Not. Scav.* X, 1914, pp. 439-440.)

BOIANO.—Oscan Inscriptions.—In Not. Scav. X, 1914, pp. 480-484, A. MAIURI publishes two tiles with Oscan inscriptions, from Boiano, the site of the ancient Boyianum Undecimanorum.

CAMPANIA.—Oscan Inscriptions.—In Not. Scav. X, 1914, pp. 405–410, A. Maruri publishes three Oscan inscriptions from Venafrum, Teanum and Cumae. The first of these is on a handsome patera decorated with a head of the youthful Heracles in relief, surrounded by a double border of leaf ornamentation. Ibid. pp. 472–476, he publishes a fragment of a defixio from the necropolis of Cumae, of which parts of six lines are preserved.

CAPRANICA DI SUTRI.—Remains of a Villa Rustica.—Near the station and on the left of the railroad from Rome the remains of a large villa rustica were brought to light, fronting on a public road paved with blocks of basalt. At one end is a well preserved bath, consisting of the usual rooms, with a hypocaust, and mosaic pavements. There are other rooms for the various purposes of such an establishment, one of which has channels in the floor and perhaps contained a press (trapetum). A water pipe bore the inscription P. Clodius Verandus fecit, which is noteworthy as mentioning a plumbarius of free birth.

Various small objects were found and a few coins, dating from Domitian (?) to Constantine. (R. Paribeni, *Not. Scav.* X, 1914, pp. 379–381.)

CESI.—A Sepulchral Inscription.—The discovery of a sepulchral inscription to L. Sentius Pietas, of the middle of the first century of the empire, adds to our carmina epigraphica four elegiac distichs. The gentile name Sentius occurs for the first time in Carsolae, although it is common in Etruria. The cognomen Pietas is found also in C.I.L. III, 8789 and 9418. (G. Q. GIGLIOLI, Not. Scav. X, 1914, pp. 361–362.)

DISO.—A Messapian Inscription.—In Neapolis, II, 1914, pp. 1–16, F. Ribezzo describes a dedicatory Messapian inscription (perhaps the latest one extant, being not older than the first century of the Roman empire), found at Diso, south of Otranto, and the light it casts upon the population of Apulia.

FRANCAVILLA (LECCE).—An Ancient Necropolis.—The contents of a tomb found near Francavilla and the discovery near the same place of a necropolis dating from the fourth and third centuries B.C. receive brief notice in Neapolis, II, 1914, p. 118.

ISCHIA DI CASTRO.—Ancient Dwellings and Tombs.—The chance discovery of an ancient tomb led to systematic excavations in the district called Lacetia, which probably formed part of the territory of the ancient city of Vulci. In an area of 80 by 100 m. there were found remains of primitive dwellings, tombs and pits, probably for the storage of grain, besides ditches for draining the village site. Among the finds was a black-figured Attic amphora, not earlier than the end of the sixth century B.C. It is 0.40 m. high and provided with a cover. On each side are paintings which seem to form a single group. One represents a tree, beneath which are a wild boar and two stags. In the tree is a man armed with a sword, who is looking towards two wild beasts in threatening attitudes, a wolf and a lion. On the opposite side is the centaur Chiron, facing the other group, but with a calm and unruffled demeanor. Behind him is a tree, which serves to connect the two scenes. It seems to be impossible to associate the pictures with any known myth, and it is conjectured that the artist's purpose was to contrast the calmness of the divine centaur with the timorousness of the mortal in the tree. Some other smaller vases and objects of various kinds also came to light. (G. Q. GIGLIOLI, Not. Scav. X, 1914, pp. 363-378.)

LIGURIA.—A Neolithic Settlement.—A brief account of new neolithic settlements in the Ligurian Alps is given by A. Issel in B. Pal. It. XXXIX, 1913, pp. 130–137.

LUSTIGNANO.—An Etruscan Statuette.—An Etruscan bronze statuette of a man 15.5 cm. high was recently found at Lustignano (Pisa). (Boll. Arte, VIII, 1914, Supplemento, p. 48.)

MOLFETTA.—A Neolithic Site.—A neolithic site has been discovered at Molfetta, according to a note in *Neapolis*, II, 1914, pp. 118–119.

MONTE SAN PIETRO.—Italiote Tombs.—At the Monte San Pietro near Crispiano, in the territory of Taranto, a series of Italiote tombs has been found, containing vases and bronze objects. They point to the existence of a small town at that point from the latter part of the fourth to the early part of the third century B.C. Among the vases is a red-figured lecythus,

0.21 m. high, with a painting of an androgenous Eros, wearing a headdress and pearl ornaments. It holds in its hands a garland and a phiale and is standing before a stele. Behind it is a small plant and in the field two phialae. (G. BENDINELLI, Not. Scav. X, 1914, pp. 417–422.)

MORLUPO.—Remains of Ancient Buildings.—In the district called "il Muraccio," about a kilometre back of the station of the tramway running from Rome to Civita Castellana, excavations revealed a series of buildings of different epochs. Those of the republican period, a wall of squared blocks of tufa with fragments of terra-cotta reliefs and sculptures, probably belonged to a small temple. In connection with this some fragments of tiles were found, one of which bore the letters C. C. V., together with some republican coins and various small objects. The remains of the imperial period belonged to a building which was perhaps a mansio of the station ad Vigesimum on the Via Flaminia. With this were found cornices in marble and stucco, sundry small objects, and imperial coins from Tiberius to Diocletian. The Christian epoch is represented by catacombs in the immediate vicinity and by a bronze fibula, inlaid with mother of pearl, of a hitherto unknown form. (R. Paribeni, Not. Scav. X, 1914, pp. 382–384.)

MURO LECCESE.—Hut Urns.—Finds of hut urns at Muro Leccese are briefly noted by V. M(ACCHIORO) in Neapolis, II, 1914, p. 119.

OSTIA.—Various Discoveries.—Excavations in various parts of the city have yielded some inscriptions and a great variety of small objects. In Not. Scav. X, 1914, p. 395, a plan of the reservoirs under the palaestra of the baths is published. Explorations at the main entrance to the theatre show that in the earlier building there was not an entrance to the orchestra at that point. In a shop in this neighborhood were found fragments of crucibles containing bright green and blue enamel, as well as bits of "satin spar," found only in parts of England and used to make inexpensive jewelry. Among the sculptures discovered is a fine head of a Roman matron, 0.27 m. in height, whose coiffure is that of the time of Trajan, while the workmanship shows that the head belongs to the days of Hadrian. Among the smaller objects is a terracotta savings-bank, ornamented with an image of Victory standing in a shrine with a cupola. (D. VAGLIERI, Not. Scav. X, 1914, pp. 391, 404; 444-447; 469-472.) In B. Com. Rom. XLI, 1913, pp. 185-198 (12 figs.), recent discoveries at Ostia are reported by L. Cantarelli. Of chief importance are the fragments of statues and reliefs. Among the latter is one of Ulysses and the Sirens.

PIETRABBUNDANTE.—The Ancient Remains.—The excavations conducted at Pietrabbundante in 1840, 1857–1858 and 1870–1871, on the site of Bovianum Vetus, but never adequately published, have been examined as a preliminary to a full description of the remains with plans. The structure which has been variously called a temple, a curia, and a basilica turns out to be a temple of characteristically Italic form, over which was later built one of a different type, perhaps Hellenistic. (A. Maiuri, Not. Scav. X, 1914, p. 456.)

POMPEII.—Latin Inscriptions.—The continuation of the excavations in the Via Abbondanza has resulted in the uncovering of several new houses and the discovery of a considerable number of inscriptions and small objects. Among the inscriptions, which are for the most part election notices, the most interesting are the following: Popidium adulescentem, Praedicinius rog. aed., which furnishes a gentile name new at Pompeii, and another example of adulescentem, not used as a cognomen but referring to the age of the candidate. The inscription has the added interest that a line is drawn through the last three words, indicating that Praedicinius for some reason withdrew his support of Popidius. Another inscription consists of the number 106 indicated by nine series of ten hastae, separated from one another by points, followed by X and sex. At Reg. 2, Ins. 1 an ara compitalis has been found, with remains of a painting which was restored at least five times. Above it a painted tabella biansata with names which were perhaps those of a college of ministri (cf. Not. Scav. 1911, p. 421). (M. DELLA CORTE, Not. Scav. X, 1914, pp. 411-416; 450–455; 476–480.)

ROME.—Recent Discoveries.—A report on recent finds at Rome, or in the suburbs, by G. Gatti, may be found in *B. Com. Rom.* XLI, 1913, pp. 256–272 (pl.; 2 figs.). There is little of importance recorded,—some inscriptions, an early Christian oratory near the Porta Latina, etc.

Miscellaneous Remains.—In the area included by the Via di Porta Maggiore and the Viale Principessa Margherita numerous ancient remains have been found (Not. Scav. 1911, pp. 393 ff.; 1912, pp. 317 ff.) At the corner of the latter street and the Via Pietro Micca, exactly opposite the so-called temple of Minerva Medica, a structure of late Roman times has been found, the walls of which contained material from an earlier building, probably a tomb facing the Via Praenestina or the Via Labicana. One block bore a fragmentary inscription in letters of the second century A.D. to a freedman called Epaphroditus. He was a freedman of one of the Flavian emperors, or perhaps of Trajan, who began his career as an apparitor, but later became a Roman knight. In this vicinity were the horti Epaphroditiani, mentioned only by Frontinus, Aq. 68, named from the celebrated freedman of Nero. (G. Mancini, Not. Scav. X, 1914, p. 466 f.)

An Ancient Road.—In the XIV region, on the Via della Madonna dell'Orto, 4 m. below the level of the modern street, the remains of buildings have been found facing an ancient road, of which a part of the pavement is *in situ*, while other paving stones are scattered about. The road itself is 4.50 m. below the present level. (G. Mancini, *Not. Scav.* X, 1914, p. 467.)

A New Piece of the Anio Vetus.—During the building of a house in the Piazzale di Porta Maggiore, near the point where the Aqua Felice crosses the Aurelian wall, about 30 m. of the underground specus of the Anio vetus were unearthed. It was similar to the shorter stretch previously brought to light (Not. Scav. 1913, p. 7) and in a good state of preservation. (G. Mancini, Not. Scav. X, 1914, p. 441.)

The Porta Salaria.—The three arches of the Porta Salaria rebuilt in 1873 by Vespignani have been taken down to make way for a new street which leads out to the section of the town near the Villa Albani. (Kunstchronik, October 2, 1914, col. 16.)

SPOLETO.—Mosaics.—The excavations of the Roman house (*Not. Scav.* 1913, pp. 1 ff. and 65 ff.) are summarized and some new rooms with fine mosaic pavements described by G. Sordini, *Not. Scav.* X, 1914, pp. 457–465.

VEII.—A Christian Catacomb.—At the junction of the Via Cassia and the Via Clodia, about a kilometre from La Storta, the enlargement of some farm buildings brought to light a Christian catacomb with numerous galleries showing traces of paintings. Coins of the imperial period, inscriptions, various small objects, and traces of a structure of a good imperial period at this point, indicate the presence of a building, the cisterns of which, with their cuniculi, were later used in the construction of the catacomb. There was, perhaps, also a burial place of the same epoch as the imperial building. (E. Stefani, Not. Scav. X, 1914, pp. 384–391.)

VELLETRI.—A Christian Catacomb.—A report on the as yet unexcavated Christian catacomb of Velletri by G. S. Graziosi appears in *B. Com. Rom.* XLI, 1913, pp. 225–255.

VETULONIA.—The Contents of Two Tombs.—The excavations of April and May, 1905, at Vetulonia resulted in the discovery of two circular tombs containing a rich treasure, the details of which are now given. One of these contained two cavities, of which one had been rifled in ancient times, while the other was intact. Besides bronze rings, fragments of vases and the like, the tomb contained a bronze flask embossed with ornamental figures, and a bowl of the same material decorated with human heads and figures of stags. This tomb is given the name of the "Circulo di monile d'argento" from a handsome necklace, consisting of five or more pendants of silver with smaller ornaments in silver wire, the latter having the form of four converging spirals. The "Circulo dei labete," which is of larger dimensions, takes its name from two magnificent bronze bowls, 0.65 and 0.53 m. in diameter at their openings. handsomely decorated with the heads of lions and griffins. There are fragments of a tripod, on which one of the bowls perhaps stood. The other leaned on a bronze object consisting of a strong plate of metal 0.98 by 0.35 m., resting on a framework supported by four wheels with eight spokes each. In the centre of the plate is a cavity over which passes a strip of bronze supporting two saucer-like receptacles. The edge of the plate is decorated with small figures of ducks, and the shafts which connect the wheels with ducks' heads. Similar objects have been found in other parts of Etruria and regarded as censers for burning perfumes. These were placed in the two receptacles, while a fire was kindled in a cavity beneath them. (L. Pernier, Not. Scav. X, 1914, pp. 425-437.)

SPAIN AND PORTUGAL

RECENT ARCHAEOLOGICAL WORK.—In Arch. Anz. 1914, cols. 316–389 (59 figs.), Pierre Paris gives in French a review of archaeological discoveries and publications in the Iberian peninsula from May, 1912, to May, 1914. In Spain such work is being pursued with great activity and intelligence by societies, scholars, and wealthy land-owners, and a vast amount of material, especially on the prehistoric and Iberian civilizations, is being accumulated, only a small portion of which is as yet accessible in print. Foremost in interest are the rock-pictures, which exist in all parts of the country,

painted and occasionally incised on the walls and roofs of caves, and in one instance on the open face of a cliff. They are of the palaeolithic and neolithic eras, and depict chiefly animals of all sorts, with a more limited number of fish, birds, and human beings. Some are roughly dated by the extinct animals represented. Others have a marked resemblance to the Dipylon style of decoration, with the triangular forms of the human figure. Their symbolic, narrative, or religious meaning, if such they have, is not clear, but the high artistic gifts of the people who made them is unmistakable. They not only express a true sense of life and movement, and even of humor, with the simplest lines and most primitive forms, but show great skill in composition, in friezes and other fields, and in grouping and relating the action of the various figures. Female figures are rare, and appear to occur chiefly in ritual dances. One such has the large circular objects at the sides of the head which are seen on later idols and on the lady of Elche. The exploits of modern toreadors also have their prototypes here. On the island of Iviza a vast number of very primitive terra-cottas were found, which seem to show the influence of foreign models, especially Cypriote. At Numantia, the military excavations having been completed, interest centers chiefly on the remains of civil life, especially the native Iberian decorated pottery, of great originality and fantastic variety, which is now in the museum at Soria. Among other motives, we find here again the Dipylon triangular human forms and other marked geometric features. Here are also remains of crude neolithic pottery and of the bronze, iron and other weapons with which the city was so stubbornly defended against There is no jewelry but fibulae of native manufacture and a few Phoenician beads. From other sites come very primitive bronze idols, ex-votos in the form of very rude animals, and two figures partly covered by a disk and four wings, which are supposed to represent the Celtic sun-god Belenus. To the Greek and Roman periods belong a temple of irregular construction, potsherds, inscriptions, and a wonderfully life-like mosaic of fish, from Ampurias (Emporiae); a headless draped female statue from Tarragona; and a remarkable mosaic of Dionysus on his car, which must be copied from a celebrated work, at Saragossa. The theatre at Merida (Emerita Augusta), constructed by Agrippa in 16 A.D. and altered and repaired by Trajan and Hadrian, is the best preserved in Spain, and is very fine. A Pluto and other good statues come from this building, while others are from a Mithraeum, including a seated Mercury dated in the year 155 A.D. and a standing Mithras. A fine archaistic Greek head is from Grenada. In the province of Avila and elsewhere were found native grave stelae with heads and inscriptions of the most infantile crudeness. In Portugal, archaeological work is almost at a standstill. A small bronze ram found near the river Brava, a small post-shaped stone with the letters ALLIANI running around one end, a few funerary inscriptions, and some stones with communicating hollows which may have been used for pressing olives, are about all there is to report.

FRANCE

ALISE.—A New Inscription.—In R. Ét. Anc. XVI, 1914, pp. 324-328 (fig.), J. Toutain publishes a fragmentary grave inscription recently found

at Alise. It probably dates from the second half of the second century A.D. Very few inscriptions have been found at Alesia.

CHAMPAGNE.—Prehistoric Cemeteries.—At Méry-Sogny (Marne) a Gallic necropolis has been discovered. Of its 270 tombs 48 were intact. The period to which it belongs is La Tène I, not neolithic. Another necropolis, that of the grottoes of Villenard, appears to be neolithic and to have served for the inhabitants of the lake village of Saint-Cloud. The department of the Marne is said to have acquired the site of the grottoes in order to care for them. (S. R., R. Arch. XXIII, 1914, p. 438.)

PARIS.—A Terra-cotta Relief from Crete.—In C. R. Acad. Insc. 1914, pp. 243-249 (fig.), M. Collignon publishes a terracotta relief from Crete (Fig. 3) acquired by the Louvre in 1914. It is a plaque 26 cm, high, red in color, with a standing female figure of the xoanon type upon it. The relief has been broken in two, but the two parts fit together. The figure is adorned with a richly embroidered garment with fringe below, and a cape which was short in front, but covered the shoulders and hung down behind. Traces of this may be seen between the hands and the body. On the head, which is too large for the body, is a tall cylindrical polos ornamented along the edge, from beneath which hang three curls on each side of the face covering the ears. She is standing stiffly with feet close together. The writer mentions seven other figures illustrating the same Cretan type. The relief dates from the seventh century B.C., and represents a goddess, probably the Cretan Artemis.



FIGURE 3.— TERRA-COTTA RELIEF FROM CRETE

BELGIUM

ARCHAEOLOGICAL FINDS IN 1913.—A brief report in French of the not very important discoveries in Belgium in 1913 is given by L. Renard-Grenson in Arch. Anz. 1914, cols. 389–392. A small Belgo-Roman cemetery at Amay (province of Liège), which was in use until the third century, contains very modest furnishings, but a jug of yellow clay with double-rimmed neck and six handles one above another, is noteworthy. Some Frankish tombs of the early Christian period, without furnishings, were found at Cessure (province of Namur) in the side of a small natural hill; at Treignes, a prehistoric camp; in Flanders, some neolithic and Belgo-Roman settlements and a cemetery; at Spiennes (Hainaut), an ancient flint mine (see below, and A.J.A. XVIII, p. 106); at Tongres, Belgo-Roman graves, scantily furnished with pottery, lamps, weapons, etc., and among them a much more ancient incineration burial, probably neolithic, also in this region several hundred Roman coins, including four large bronze coins of Trajan, M. Aurelius and Faustina the Younger, and some rare Gallic coins.

SPIENNES.—Excavations in 1913.—In B. Mus. Brux. XIII, 1914, pp. 35–37 (7 figs.), B. de Loë reports upon the excavations of Count Louis Cavens in the ancient flint mines at Spiennes in 1913. In the rubbish which filled the galleries were many broken picks and other tools of flint. In one place

several important fragments of pottery came to light. The sites of several factories where the flint was made into implements yielded several fine specimens. In some miners' picks alone were made, in others knife blades. The objects found were placed in the Brussels museum.

GERMANY

BERLIN.—Cuneiform Tablets from Boghazkeui.—In Exp. Times, XXV, 1914, p. 520, A. H. SAYCE reports that the museum at Berlin has recently acquired some cuneiform tablets from Boghazkeui, among which are fragments containing dictionaries or lists of words in Sumerian, Assyrian, and Hittite. There is usually also a column giving the pronunciation of the ideographs by which the Sumerian words are expressed, so that their pronunciation is at last settled. Still more important is the column in which the Hittite equivalents of the Sumerian and Assyrian words are given, as these will form a starting-point for the interpretation of the Hittite cuneiform texts of which there is a large collection at Constantinople. One result is to show that the Hittite language was not Indo-European. Its relations must be sought among the languages of the Caucasus. One of its main characteristics was the extent to which the composition of words was carried.

Neolithic Pottery.—The Berlin museum has acquired over thirty fine specimens of neolithic pottery from Butzow, near Brandenburg. In shape they resemble vessels of the so-called "Bernburger type," that is, they have a wide mouth, narrow foot, and small handles projecting from the body of the vase; but instead of being plain they are covered with incised decoration in a braided or woven pattern. The shapes prove that the Lausitz pottery of the Bronze Age developed out of the neolithic pottery of the middle and lower Elbe. (C. Schuchhardt, Ber. Kunsts. XXXV, 1913–1914, cols. 268–274; 2 figs.)

A Bronze Lamp.—The Antiquarium in Berlin has recently acquired a bronze lamp in the shape of a human foot from the vicinity of Köthen. (*Ber. Kunsts.* XXXV, 1913–1914, col. 273.)

NIEDERBRONN.—Hypocausts.—Remains of hypocausts were found in 1913 at Niederbronn, where pipes of lead and of iron had been found before. The new substructures were published by Ch. Mitthis (Anzeiger für elsässische Altertumskunde, 1913, No. 20). He has also published photographs of the inscription found in 1904 and of the little group representing Abundantia beside a nude divinity. (S. R., R. Arch. XXIII, 1914, p. 438.)

RHEINGÖNHEIM.—Recent Excavations.—During the winter of 1913–1914 about two hundred burial urns were excavated in the cemetery of the Roman town at Rheingönheim. Many objects of bronze came to light, weapons, bits of armor, ornaments, and playthings as well as lamps, and vessels of terra-cotta and of glass. These are now in the museum at Speyer. Three burial places of prehistoric date were found below the Roman level. They show three different prehistoric periods, those of La Tène, Hallstatt, and the later Stone Age. On a house site a vessel of the Bronze Age was discovered. It is clear from these finds that between Rheingönheim and the Rhine there were settlements in the earliest times. In December, 1913, two rolls of Roman

silver coins, 143 in all, chiefly denarii, and one gold coin of Tiberius were found; 91 denarii and 8 quinarii are coins of Caesar, Brutus and Antony; the others include all the emperors down to Vespasian, except Caligula. The rarest are denarii of Ahenobarbus, Galba, Otho and Vitellius. (E. Heuser, *Die Saalburg*, July 5, 1914, pp. 513-515.)

AUSTRIA-HUNGARY

RECENT DISCOVERIES IN HUNGARY.—A brief review of the archaeological discoveries and discussions published in various Hungarian periodicals in 1912, 1913, and 1914, is given by G. von Finally in Arch. Anz. 1914, cols. 408-411. Work on the limes Dacicus at Porolissum has corrected some errors and determined the position of new stretches of the limes and of some of the watch towers and small forts. In a Roman house north of Kolozsvár (Napoca) are remains of brick construction and of heating pipes. A large Roman house at Apulum, in which a brick stamp, LEG XII G ET AD I and a portrait head in stone were found, appears to have had a second story, which has not before been found in Dacia. In Dunapentele (Intercisa) several hundred Roman graves were examined. Those in the eastern part of the necropolis belong to the fourth century, those in the western half to the second. The reliefs and inscriptions come from the later graves. The bronze and iron remains of a Romano-Celtic triga (three-horse chariot) and its horse trappings seem to belong to the second and third century A.D., but the graves near it are of the fourth.

VIENNA.—The Austrian Expedition to Cilicia.—It is announced that the Austrian expedition to Cilicia, under the leadership of Professor A. Wilhelm, has returned having obtained important results. (Kunstchronik, October 2, 1914, col. 12.)

Professor Wilhelm's Papers on Attic Inscriptions.—It is announced that Professor A. Wilhelm is to collect his articles on Attic inscriptions in a volume to be called Attische Studien. (Kunstchronik, October 2, 1914, col. 12.)

RUSSIA

EXCAVATIONS AND DISCOVERIES IN 1913.—B. PHARMAKOWSKY'S report on archaeological work in Russia in 1913 (Arch. Anz. 1914, cols. 205—292; 111 figs.) deals chiefly with the Greek settlements on the north coast of the Black Sea—Panticapaeum (Kertch), the peninsula of Taman, the island of Berezan, and ancient Olbia—and with the Scythian royal tumulus of Solocha in the Crimea (see A.J.A. XVIII, 1914, pp. 110 and 408 f.). From the necropolis of Panticapaeum are a small marble head from a statuette, of Alexandrian style, gold jewelry, silver coins, vases, including Attic black- and red-figured ware, and various objects of glass, iron, etc. Among those purchased here are a number of fine bronze vessels, a vase of the Roman period in the shape of a female head, and an Attic black-figured olpe of the sixth century with picture of the rape of Cassandra on which is incised an inscription in fifth century letters. At a site on the northwest coast of Berezan remains



FIGURE 4.—SILVER QUIVER FROM SOLOCHA



FIGURE 5.—DETAIL OF SILVER VASE FROM NICOPOL

of houses of the two periods of settlement-one in the third quarter of the sixth century, the other about 500 B.C.—were excavated. Among and under the older houses were funnel-shaped pits sunk in the rock, which contained rich stores of old Ionian pottery in great variety and kitchen refuse which testifies to the manner of living of the colonists. In the upper level were found with other sherds Attic black- and red-figured vases. A small figure of a hawk, with ring for suspension, of Egyptian paste, is noteworthy. The floors of these houses are of earth beaten very hard. At another place on the north coast were an oval house of the first period and two large houses of the second, under which was another large collection of pottery of the older period, including a large early Milesian crater (45 cm. high) with friezes of grazing deer in black and red paint on a light ground. Votive offerings to Achilleus Pontarches and broken vessels of glass and pottery of the second and third centuries A.D., are evidences of temporary occupation by folk from Olbia during the fishing seasons, rather than of regular settlements. The excavations at Olbia were on the site of the city itself, in the necropolis, and at the place called the "hundred graves." The necropolis contains late as well as early graves, and some in which the complete furnishings could be studied in situ. They yielded at least one piece of Naucratite and one of Samian ware, beside Corinthian, Attic Vurva style, and others down to the Roman imperial epoch, to which belong two Alexandrian vases, one in the shape of a helmeted head inscribed AXIAAEY≤, the other a comic negro head. In the town itself, two periods were studied, the later one being after 300 A.D. The tumulus of Solocha, of which various accounts have been given in Russian. French and English publications (A.J.A. XVIII, pp. 408 f.) contained the grave and its magnificent furnishings undisturbed (see Fig. 4). The weapons are of bronze and iron. Burials of this type were used for the Scythian kings for a long period of time with little change, but the style of the gold and silver reliefs in this tomb indicates a date in the latter half of the fourth century B.C., with resemblances to the Dexileos monument and to the Mausoleum at Halicarnassus. It is classic Hellenistic, as compared with the later, more realistic work of the silver vases found in tombs at Kul-Oba and Nicopol (Fig. 5), which are of the second century B.C. (see A.J.A. 1914, p. 111). From the excavations in the Kuban region and the governments of Poltava, Erivan, Petrokow and Perm, a silver plate of Sassanid work found at Perm is of interest.

GREAT BRITAIN

ARCHAEOLOGICAL WORK IN 1913-1914.—The results of excavations in Great Britain from June, 1913, to June, 1914, are reported by F. HAVERFIELD in Arch. Anz. 1914, cols. 392-408 (13 figs.). In Scotland, a small triangular entrenchment on the river Ythan, north of Aberdeen, appears to have been a Roman temporary camp without remains of permanent occupation. It is farther north than any other known on the island. The fortification at the west end of the Wall of Antoninus Pius has been fixed at Old Kilpatrick, on the right bank of the Clyde, and two of the castella, at Mumrills and Cadder. The towers and intermediate forts that occur in Hadrian's Wall seem to be lacking in this. On a spur of the Lammermoor Hills, some

eighteen miles east of Edinburgh, Roman remains of the time of Antoninus and of Marcus Aurelius are found beneath those of later occupation. auxiliary camps, at Borram near Ambleside and at Slack near Huddersfield (York, W. R.) are being excavated. The latter seems to have been founded in the time of the Flavian emperors and abandoned about the middle of the second century. Among the single finds at Corbridge, Northumberland, is the top of a quadrangular altar with dedication deae pantheae. The name of the goddess to whom this uncommon epithet is given is not preserved, but the reliefs on the other three sides show a head of Mercury and two drooping heads wearing the Phrygian cap. Work done in the spring of 1914 at Ribchester cleared up the plan of the praetorium or principia, and showed it to have certain features that occur at Chester and other sites. Some thirty Roman graves on the site of the hospital at Chester, outside the west city wall, contain iron nails, perhaps from the wooden coffins, and coins and sherds of the middle of the second century. All the inscribed stones must have been taken to build the north city wall in the time of Septimius Severus, but a glass ampulla has stamped on the bottom the legend VECTIGAL PATRIMO, part of which is new. At Castle Collen in Wales it was found that the area of the fort was considerably lessened, probably in the second century, when troops were more needed in the north than in this region. At Wroxeter the podium of a small temple of Graeco-Roman type has been found, enclosed in a temenus, with a covered walk around three sides of the fore-court and a portico on the street side. At Colchester the Morant Club has investigated the Balkerne Gate, the west gate of the Roman city, and determined at least the plan of the lower story. The structure projects in front of the line of the city wall like a bastion and has quadrant-shaped guard houses at either side—an unusual feature. At Lowbury, on a bare round hill in the middle of the Berkshire Downs, is a quadrangular area enclosed by a wall, within which are remains of huts and some coins, sherds, fibulae, etc. It was, perhaps, used as a summer camp for herdsmen in early times and later as a place of refuge from the invading barbarians.

NORTHERN AFRICA

RECENT DISCOVERIES AND DISCUSSIONS.—A review of various books and articles on the archaeology of Northern Africa, published in 1913 and 1914, is given by A. Schulten in Arch. Anz. 1914, cols. 297–316 (9 figs.). I, General. Among the points noted are: The identification of the Libyan race with the modern Berbers; the kinship of the Libyan rock-paintings with those of Spain, and of Libyan place-names with the Iberian; the need of a comprehensive collection of the remains of the Libyan language as a basis for study; the lack of comparison of the African frontier camps and forts with those of Europe and Arabia; the rapidity with which the French, through their army, have gained control of the country, in eighty years, compared with the Romans' three hundred years; the error of most modern maps in putting the southern boundary of the Roman dominion too far south. II, Tunis. At Carthage the destruction of precious remains by private persons

goes on unchecked. A small temple dedicated to the Augustan house, genti Augustae, has been found near the Byrsa. The letters often found in inscriptions, C. C. I. K. stand for Colonia Concordia Julia Karthago, and C. I. H. for Colonia Julia Hadrumetina, both colonies being evidently founded by Julius Caesar. A series of Punic cemeteries along the east coast of Tunis, from Monastir to Cape Kapudja, have the tombs cut into the face of the soft rock of the cliffs. Libyan cromlechs surrounded by circular walls are near

the Punic graves. Several other bronzes were recovered from the sunken ship at Mahdia (see A.J.A. XVIII, p. 413). Other objects to be noted are a rare terra-cotta figure of Hygieia; a complete set of bronze cultus vessels, found hidden in the vaults of the capitolium at Pupput; and a mosaic dedication dominabus. to the Dominae or Cereres. A comparison of the mosaic portrait of Virgil at Hadrumetum, with other representations of the poet, has brought a number of busts under this head, notably those known as Brutus, at Naples and in the Capitoline Museum at Rome. To the number of cantons named for divinities the pagus Veneriensis, near Sicca Veneria, is to be added. Here was found a dedication to the seven gods, Jupiter, Saturnus, Silvanus, Caelestis, Pluto, Minerva, Venus, which gives the animals to be sacrificed to each as verbecem, agnum, caprum, gallum, (h)aedillas duas. gallinam. An inscription from Thubursicum gives a new proconsul of Africa, L. Naevius Aquilinus, for the year 261 A.D. and names the town, municipium Septimium Aurelium Severianum Antoninianum Concordium Frugiferum Liberum



FIGURE 6.—APHRODITE FROM CYRENE

Thibursicensium Bure. This title, with others bearing the name of Septimius Severus, shows that he gave the citizenship to a group of towns in this, his native province. An important inscription of the late republican period, at Utica, is a dedication to Q. Numerius Rufus, quaestor, by the stipendiarei, those subject to tribute, of three cantons. Numerius was tribune of the people in 57 B.C.; the organization of cantons as tribute-paying rests on the agrarian law of 111 B.C. An inscription from Thysdrus shows the first epigraphic appearance of Bavarus, a town southeast of Thysdrus. III, Algeria. Prehistoric remains include kitchen middens in the region of Tebessa which

are formed of snail shells with scarcely any animal bones, and rock-paintings of extinct animals—elephants, buffaloes, etc. The fulling industry seems to have been a specialty at Timgad. An inscription in the town of Lambaesis gives the octroi or city tax on cattle, wines, etc. Another, found at Aziz bu Tellis, west of Constantine, shows that the main source of the Amsaga, fons caput Amsagae, was regarded as at this place, the ancient Idicra, the name of which is preserved in the stream Wady Dekri. A mountain between Setif and Shott el Hodna is surrounded by a wall made of two masonry faces with loose



FIGURE 7.—HEAD FROM CYRENE

filling between, like the walls of the German and English limites. The existence of a local native cult at Krubs, near Constantine, is indicated by a rock-cut inscription, Ifru Aug. Sacr. Libyan rock-pictures are found near by.

AOUKER.-Ruined Sites.-In C. R. Acad. Insc. 1914, pp. 253-257 is a brief report from M. Bonnel DE MÉZIÈRES of his explorations in the region west of Timbuctoo in 1914. East, southeast and west of Néma he found remains of villages and tombs; and on a hill at Koumbi, not far from Ghânata, two and one half days journey southwest of Néma, important remains said to belong to the village where the kings of Ghanata lived. Koumbi and Ghânata seem to be different names for the same city which was captured in 1203 by the people of Sosso. He reports the acquisition of several Arabic manuscripts.

CYRENE.—An Aphrodite Anadyomene.—During work on the fortifications between Gurenna and Ain Sciahat, Cyrene, about twenty pieces of ancient sculpture came to light, among them a very fine Aphrodite (Fig. 6) discovered December 1, 1913. It is of Greek marble and life size (1.70 m. high), but lacks the head and arms. The figure is nude and stands with the weight resting lightly on the right leg, beside which is a support for the drapery in the form of a dolphin holding a fish in its mouth. The goddess, who has just risen from the sea, was probably wringing the water from her hair. The statue is an original Greek work dating from Hellenistic times, but showing the traditions of fifth and fourth century art. Various copies more or less close are known. Another interesting piece (Fig. 7) is a fine head, which also exhibits affiliation with the art of the fifth century. (L. Mariani, Boll. Arte, VIII, 1914, pp. 177–184; 4 pls.)

UNITED STATES

BOSTON.—New Egyptian Rooms in the Museum of Fine Arts. — In B. Mus. F. A. XII, 1914, pp. 39–40 (3 figs.), C. S. F. describes briefly the two new Egyptian rooms recently opened in the Museum of Fine Arts. One room is devoted to objects from predynastic times down to the end of the third dynasty; the other will be known as the "Old Empire Room." It adjoins the "Mastaba Gallery" and contains, among other things, objects from the tomb of Im-thepy, and the wooden figure of Mehy. Additions have been made to the exhibits in the other rooms.

Chinese Bronzes.—In B. Mus. F. A. XII, 1914, pp. 36–38, F. S. K. calls attention to four early Chinese bronze vessels recently acquired by the Museum of Fine Arts. They date from the Chou (1122–225 B.c.) and the Ch'in (255–206 B.c.) dynasties.

NEW YORK.—Recent Acquisitions of the Metropolitan Museum.—In B. Metr. Mus. IX, 1914, pp. 233-236 (4 figs.), Miss G. M. A. R(ICHTER) notes the acquisition of six Greek vases by the Metropolitan Museum in 1913. The most noteworthy is a small amphora with twisted handles dating from the early part of the fifth century B.C. On one side Heracles is represented holding the tripod, and on the other is Apollo. A short band of meander is below each figure. The other vases are an Apulian lecythus with a woman and a youth swinging a little girl in a swing, a Corinthian vase, an Etruscan bucchero vase in the shape of a boar's head, and an Athenian vase in the shape of a duck, of fifth century date. Twenty-one terra-cottas were acquired, of which fourteen from one tomb in Greece represent comic actors. The others are an actor, two Tanagra figurines of the fourth century, three nude Aphrodites from Tarentum, and one fragmentary relief from Sicily, perhaps from a banquet scene, dating from the sixth century. Ibid. pp. 257-259 (3 figs.), the same writer notes the acquisition of several pieces of ancient jewelry, including two gold disks, a spiral earring of bronze plated with gold, the ends of which terminate in a granular pyramid, a chain necklace having a central medallion with the head of Dionysus, and smaller medallions with pendant chains, and other necklaces and earrings dating chiefly from the fifth and fourth centuries B.C. Among the acquisitions of ancient glass are three small bowls, one white, one green and one red with light green spots; a blue oval bowl; a dark blue jug; a glass cup with the inscription πίε ζήσης; a deep bowl of purple glass with ornaments on the inside consisting of spirals, rosettes and circles in white, green and yellow; and a necklace of mosaic and crystal beads

Egyptian Writing Materials.—In B. Metr. Mus. IX, 1914, pp. 181–182 (fig.), H. E. W. publishes a set of Egyptian writing materials of late eighteenth or early nineteenth dynasty date found in a tomb at Luxor. There is a palette, four pens, two clean sheets of papyrus in a roll, and a ball of linen thread. The palette is a little board of dark red wood 26 cm. long and 4.1 cm. wide with a slot in the centre to hold the pens. Above the slot is a thick cake of black ink. Three of the pens are new.

EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL AND RENAISSANCE ART

ITALY

LOMBARD FRESCOES OF THE QUATTROCENTO.—In Rass. d'Arte, XIV, 1914, pp. 155–162, F. Malaguzzi Valeri gives an account of the frescoes, part of which have only recently come to light, which adorn the organ chapel in the Duomo at Treviglio, and had already been ascribed by the writer to Butinone. In addition to these he publishes a new series of frescoes which have recently been uncovered in the church of S. Rocco, where they decorate the ceiling. The frescoes represent the four evangelists, doctors of the church and sibyls, and betray the style of Giovanni Pietro da Cemmo.

NEW SIENESE PAINTINGS.—In Rass. d'Arte, XIV, 1914, pp. 97-104 and 163-168, F. Mason Perkins continues his publication of unknown Sienese primitives. The most important of the pieces discussed are: an Adoration of the Magi in the Abdy collection at Dorking by Benvenuto di Giovanni; a Massacre of the Innocents, by Bartolo di Fredi, in the Hendecourt collection at Paris; an Assumption by Paolo di Giovanni Fei in the Chigi-Zondadari collection at Siena; a St. Margaret in the museum at Le Mans, by Pietro Lorenzetti; a panel Faith in the Chalandon collection at Paris, by Francesco di Giorgio; two other works by the same master in the Kann collection, Paris, The Eternal Father and Angels, and a Triumph; a Madonna by Lippo Vanni in the museum at Le Mans; a Miracle of St. Catherine in the De Blives collection at Paris, by Girolamo di Benvenuto; two pictures by Giovanni di Paolo; a Coronation of the Virgin, and a Zacharias and the Angel, both in the Lehmann collection in New York; and a signed Madonna in the possession of G. Fairfax Murray in London, by Pellegrino di Mariano. The two works by Giovanni di Paolo were first published in Art in America, 1914, pp. 280-287, by J. Breck, together with a Madonna by the same painter in the Platt collection at Englewood, N. J.

UNKNOWN PAINTINGS IN THE CASENTINO.—In L'Arte, XVII, 1914, pp. 257–264, G. de Nicola publishes some unknown works existing in various places in the Casentino: a Tuscan panel of the Madonna of the thirteenth century in the Pieve at Stia; a Madonna of the same school and period in the Badia at Poppi; a Madonna at Sant' Angelo in Cetica which the writer ascribes to the "Compagno di Pesellino," a Botticellesque Virgin and Child in the Castell at Poppi; and a Madonna in the Prepositura at Bibbiena, by Arcangelo di Cola da Camerino.

BOLOGNA.—The Testament of a Bolognese Painter.—In L'Arte, XVII, 1914, pp. 393–395, L. Frati publishes the testament of the Bolognese painter, Jacopino de' Bavosi, dated 1371. The importance of the document rests in the fact that it identifies without doubt the painter who produced part of the frescoes in the Oratory of Mezzarata, in collaboration with Simone de' Crocefissi, and signs himself Jacobus f.

CASTROGIOVANNI.—The Treasure of the Chiesa Madre.—In L'Arte, XVII, 1914, pp. 379-381, E. MAUCERI publishes the goldsmith's work in the

Chiesa Madre of Castrogiovanni, consisting of a silver ostensorium of the middle of the sixteenth century, the work of Paolo Gili, a gold crown for a statue of of the Madonna, with enamel and chasing, of the seventeenth century, an eighteenth century gold ostensorium, and six candelabra of silver, done in 1595, four by Nibilio Gagini, and two by Pietro Rizzo.

CORDENONS.—A New Giovanni Bellini.—G. Fogolari publishes in L'Arte, XVII, 1914, pp. 304–306, a Madonna in the possession of the Galvani family, signed Johannes Bellinus. It is an unfinished work and belongs to the early period of the master.

FLORENCE.—A Drawing by Fra Giocondo in the Uffizi.—A drawing by Fra Giocondo, who succeeded Bramante as architect of St. Peter's, is published by G. Giovannoni in *Boll. Arte*, VII, 1914, pp. 185–195. He points out that it is a sketch of the unfinished Palazzo di S. Biagio, undertaken by Bramante at the instance of Julius II. On the basis of the drawing and the remains of the building, the writer attempts a partial restoration of the elevation, and shows the wide influence which Bramante's design exercised on the younger architects, notably Raphael.

OTRANTO.—An Eighth Century Laura.—In Neapolis, II, 1914, pp. 202–209, P. Maggiulli describes a Basilian laura about a kilometre south of Otranto. The frescoes which once covered the interior of its main room or chapel have been destroyed, but from various indications it appears probable that this is one of the earliest establishments of this order in Italy, dating from the eighth century, when its members fled from the iconoclastic persecutions in the East.

PADUA.—Fragments of Donatello's Altarpiece.—A number of fragments of the pilasters belonging to Donatello's altar for the Santo at Padua, still existing in that church, are published by A. Venturi in L'Arte, XVII, 1914, pp. 307–314. He points out that these pieces make necessary a change in the reconstruction of the altar-piece, which should follow the lines of Mantegna's altar-piece for S. Zeno.

ROME.—The Frescoes of S. Saba.—In Röm. Quart. 1914, pp. 49-96, appears the first systematic publication of the results of the excavations in the old church of S. Saba on the "Little Aventine," by P. STYGER. The frescoes that have been discovered date from the seventh century, the period of the foundation of the church, to the tenth, the date when it was destroyed to make way for a new and larger structure. The oldest frescoes are the figures of seven saints which lined the right wall of the nave, and date in the seventh century. After these come a cycle of the eighth century representing scenes from the lives of the Virgin and Christ. They are nearly all gone; only the Healing of the Paralytic, the Walking on the Sea, and the Transfiguration can be reconstructed. To the ninth century belongs the strip of fresco in the lower part of the apse, in which we see the lower portion of a row of saints. A part of the bust of Christ is also preserved. Enough of the older decoration of the apse is left to show that it represented the Saviour in bust with an angel on either side. The fragments from the latter part of the ninth century and those of the tenth show a style of unusual originality. Among these is the portrait of the magister operum, the monk Martinus.

FRANCE

AVIGNON.—The Palace of the Popes.—The Palace of the Popes at Avignon is to be made into a museum consisting of three sections, one devoted to monuments of the Middle Ages and the Renaissance, another to works of the seventeenth and eighteenth centuries, and another for modern works of art. The first will have placed in it by way of commencement casts of sculptures connected with the history of Avignon and copies of frescoes of the period 1200–1500; the nucleus of the second section will be formed by the eighteenth century fireplace which was formerly in the Chartreuse of Villeneuve-lès-Avignon. The Abbé Requin has been named curator of the new museum. (Chron. Arts, 1914, p. 186.)

PARIS.—Acquisitions of the Louvre.—The Louvre has recently acquired: the reliquary of the True Cross of the church of Jaucourt (Aube), a Byzantine work of the twelfth century, on a base added in the fourteenth century; an Annunciation to the Shepherds, and two figures of prophets, in stone, from Parthenay, dating from the twelfth century; and Bernini's sketch in terracotta for his S. Bibiana, the well-known statue in the church of that name in Rome (Chron. Arts, 1914, pp. 201–202.)

SWITZERLAND

BERN.—An Illustrated Parsifal Manuscript of the Fifteenth Century.—In the Bern library is a manuscript of the Parsifal legend, originally belonging to a certain Jörg Freiburger of Bern, and bearing the owner's date of 1467. The manuscript was written by Johann Stemheim of Konstanz. It is illustrated with twenty-eight drawings, the style of which, in default of accurate parallels, indicates a connection with the school of Konstanz. (C. Benziger, Mh. f. Kunstw. VIII, 1914, pp. 214–218.)

GERMANY

BERLIN.—The "Ausstellung Von Werken Alter Kunst."—A description of the most interesting pictures in this recent loan exhibition of the treasures of German private collections makes an unusually important article in the Z. Bild. K. XXV, 1914, pp. 225–235, by E. PLIETZSCH. The paintings of which reproductions are given are: a Baptism by the "Master of the St. Bartholomew," in the von Kaufmann collection, Berlin; a Madonna by Gerard David in the possession of Dr. W. von Pannwitz, Grunewald; a Madonna in the collection of C. von Hollitscher, Berlin, by Geertgen tot Sint Jans; a Landscape with Cows belonging to O. Huldschinsky, Berlin; a Madonna and Saints by Rubens, in the Koppel collection, Berlin; a Card-party by Ter Borch, belonging to M. Kappel, Berlin; a portrait of a man by Van Dyck (Koppel collection); a male portrait by Rembrandt (von Pannwitz collection); a Peasant Woman in a Court-yard, by Pieter de Hooch (von Hollitscher collection); A Vision of St Peter by Jan Lys, in the possession of Dr. A. Frey, Berlin; a Woman Washing Clothes, by Esaias Boursse (Schoeller collection,

Berlin); a scene from Le Malade Imaginaire by Cornelis Troost, in the possession of the Museumsverein, Berlin; a predella by Lauro Padovano (von Kaufmann collection); and a View over the Venetian Lagoons by Fr. Guardi in the possession of Dr. James Simon, Berlin.

A "Death of the Virgin" by Giotto.—F. MASON PERKINS contributes to Rass. d'Arte, XIV, 1914, pp. 193-200, an account of the vicissitudes of the



FIGURE 8—DEATH OF THE VIRGIN BY GIOTTO

panel which was recently acquired by the Berlin museum from the Douglas collection, representing the "Death of the Virgin," (Fig. 8). There seems to be no doubt that the picture is the one mentioned by Ghiberti and Vasari as once existing in the Ognissanti, and a genuine work of Giotto.

LÜTSCHENA.—Drawings by Matthias Grünewald.—In the gallery of Freiherr Speck von Sternburg at Lütschena, near Leipzig, F. Becker has discovered two drawings by the hand of Matthias Grünewald. The one is a portrait-study, possibly of the painter's wife, a half-figure of a seated woman in the forties. The other is also a half-figure, and study probably for a Magdalen in a Crucifixion group. (Z. Bild. K. XXV, 1914, p. 275).

RUSSIA

HELSINGFORS.—An Altarpiece by Meister Francke.—A curious altarpiece at Helsingfors (Finland) is published in Z. Bild. K. XXVI, 1914, pp. 17-23, by A. Goldschmidt. It is a carved altar with scenes representing the Death of the Virgin, the Nativity, the Circumcision, the Betrayal, and an unusual panel representing the donor kneeling at the feet of the Virgin, while the devil behind him brandishes a contract for his soul. The outside of the wings is painted with the legend of St. Barbara. Stylistic peculiarities class both the paintings and the carvings among the products of the atelier of Meister Francke of Hamburg, of whom this is the first sculptured work to be noted. The altar was once in the church of Nykyrcko, but has been removed to the museum at Helsingfors.

GREAT BRITAIN

NEW BRONZINOS.—Two works by Bronzino have lately been recognized. In Burl. Mag. XXVI, 1914, pp. 50-51, T. Borenius attributes to him an idealized portrait of Ezzelino da Romano, the notorious condottiere of the thirteenth century. It doubtless formed one of a series of "Illustrious Men." The painting was at the time of writing in the possession of Mr. Rothschild at the Sackville Gallery in London. The other painting which still retains a portion of Bronzino's signature, is a Holy Family in the collection of Sir George Faudel Phillips, of Balls Park, Hertford. It is described by Sir Claude Phillips in Burl. Mag. XXVI, 1914, pp. 3-4. Both pictures are reproduced in the articles cited.

LONDON.—A Portrait of Constantine.—A head from Cos in the British Museum is thought to be a portrait of Constantine the Great by A. E. Conway in Burl. Mag. XXV, 1914, pp. 346–349. The identification is made by comparison with the head of the colossal statue at St. John Lateran, and the other colossal head in the Conservatori Palace at Rome. The head, if really that of Constantine, is easily the best portrait of him in existence.

A Mediaeval Panel.—A painting on canvas-covered wood is reproduced in Burl. Mag. XXVI, 1914, pp. 93–94, which is in the collection of Mr. Grosvenor Thomas. It is a Crucifixion, having many points in common with the Resurrection panel at Norwich, and must date toward 1400. A consideration against an attribution to an English artist is that old English painting is not done on canvas but on primed oak (R. E. and A. V.).

A Wooden Ambo in the Victoria and Albert Museum.—Four wooden columns belonging to an ambo are published in Burl. Mag. XXV, 1914, pp. 291–294, by J. Tavenor Perry. They were bought in Naples and appear to be made of Appenine chestnut. The decoration shows Saracenic influence, but certain details point also to a Lombard strain, while others still are reminiscent of the Byzantine. The whole is in fact a typical product of the eclectic art of South Italy. The capitals contain figure-subjects—among them Gethsemane, the Betrayal, the Flagellation (?)—and symbolic groups like peacocks, and seraphs flanking a sacred tree. The writer suggests that the ambo was made ca. 1075 for the Capella Palatina in Salerno. The lily carved on the face of one of the shafts may well refer to a restoration by Charles of Anjou in 1266.

WINDSOR.—A Lost Early Christian Encolpium.—E. B. SMITH publishes in *Byz. Zeit.* XXIII, 1914, pp. 217–225, a drawing preserved in the Dal Pozzo collection at Windsor, which reproduces the reliefs which adorned the sides of a gold encolpium, evidently a Syro-Palestinian work of about 600. The reliefs represented on one side the ascension, on the other a Flight into Egypt which had the peculiarity of introducing a Tyche which comes forward to greet the Holy Family.

UNITED STATES

TWO SIENESE CASSONE PANELS.—F. J. MATHER, Jr., publishes in Art in America, II, 1914, pp. 397–403, two cassone panels of the fifteenth century. The first is in the collection of Mr. Otto Kahn, New York, and

represents the story of Coriolanus; it is to be ascribed to the school of Vecchietta. The other was lent to the Boston Museum of Fine Arts by Mrs. Edmund Wheelwright. The central panel, which is flanked by two smaller ones depicting figures holding coats of arms, is decorated with the Judgment of Paris and Oenone's Farewell. It is the work of Francesco di Giorgio.

NEW YORK.—A Madonna by Giovanni Bellini.—W. RANKIN publishes in *Art in America*, II, 1914, pp. 317–321, a Madonna which he ascribes to Giovanni Bellini and dates shortly before 1481. It is in the possession of Mr. Grenville L. Winthrop.

A Panel by Francesco del Cossa.—The Lehmann collection in New York possesses a tondo panel of the Crucifixion, representing the Saviour on the Cross, the Virgin and St. John, which is to be ascribed to the years 1470–1475, and attributed to Francesco del Cossa. The picture is published by J. Breck in Art in America, II, 1914, pp. 314–317.

An Acquisition of the Metropolitan Museum.—The Metropolitan Museum has recently acquired two alabaster reliefs of an altar-piece by Vallfogona, Spanish, late fifteenth century. (B. Metr. Mus. 1914, p. 201.)

PRINCETON.—A Late Gothic Statue.—P. VITRY publishes in Art in America, II, 1914, pp. 276–280, a statue in the museum at Princeton University which he dates about 1515–1525, and assigns to the school of Champagne. Its nearest parallel is the St. Martha in the church of the Magdalen at Troyes, and it may have formed part of an Entombment group.

AMERICAN ARCHAEOLOGY

GENERAL AND MISCELLANEOUS

COLORADO.—Kivas in Small Ruins.—In Amer. Anth. N. S. XVI, pp' 33–58 (9 pls.), T. M. PRUDDEN describes excavations in the "unit-type" ruins of southwestern Colorado. It was ascertained that the circular depressions, regularly occurring to the south of the houses and heretofore commonly called reservoirs, were, as the author had suspected, kivas filled with rubbish. These kivas were found to be the same in structure and in masonry as the corresponding rooms in the large ruins of the San Juan region.

NEW MEXICO.—Ruins of the Lower Mimbres Valley.—In Smith. Miscell. Colls. Vol. 63, No. 10 (53 pp.; 8 pls.; 32 figs.), J. W. Fewkes announces the discovery of a number of prehistoric ruins in a region previously supposed to contain few traces of aboriginal habitations. The village remains consist of low mounds marked only by low, broken walls, some of stone, some of a less permanent slab and adobe construction. No ground-plans were obtained. Burials were found beneath the floors of the rooms, the skeletons usually embedded in clay and accompanied by one or more perforated (ceremonially "killed") pottery food-bowls, one of which was almost invariably inverted over the skull. These bowls are remarkable for the great number of life figures painted upon them: Human beings, mammals, reptiles, birds and fish. While these figures are found in a profusion not seen elsewhere in the Southwest, the geometrical designs accompanying them are surely "Southwestern" in type. The author concludes that the ruins belong to a culture antedating that of the terraced pueblos of northern New Mexico; allied, perhaps, to

the ancestors of the latter. The art he considers to be akin to that of the Casas Grandes in Chihuahua, Mexico, and the group may possibly be transitional between the Casas Grandes and the distinctly puebloan culture of the North.

OHIO.—An Archaeological Atlas.—W. C. Mills has published under the auspices of the Ohio State Archaeological and Historical Society (Columbus, 1914) a complete Atlas of the state, showing the location of 5,396 antiquities of the following classes: Burial mounds, ordinary burials, cemeteries, stone graves, earth enclosures, effigy mounds, petroglyphs, flint quarries, caches, rock shelters. Many of these are recorded for the first time. The work consists of two general, eighty-eight county, maps, each accompanied by descriptive text and tabulations of sites by townships.

BRITISH HONDURAS.—The Excavation of Mounds.—In Ann. Arch. Anth. VII, 1914, pp. 28-42 (3 pls.; fig.), T. W. F. GANN reports upon the excavation of thirteen mounds in British Honduras and Yucatan in 1911 and · 1912. In most of them, the finds were insignificant; but in Mound 9, situated at the upper part of Chetumal Bay, much rough pottery was discovered, and three broken incense burners, each with a figure upon it in high relief probably representing the god Cuculan. One of the figures was 20 in. and another 26 in. in height. A rough pottery bowl, of which fragments only remain, has an incised hieroglyphic inscription. All these objects were close to the surface. In Mound 10 near by were two vases in the form of a human leg and foot. The foot wears a sandal and about the thigh is a garter ornamented with pendants. Similar vases were found at Adventura and at Douglas. In Mound 11 near Progresso a small circular vase $1\frac{1}{2}$ in. in diameter was found. It was ornamented on the outside with a head wearing a peaked headdress and two arms with clasped hands holding a ball. Inside was a small earthenware bead, a very small obsidian knife, and the terminal phalanx of a small finger. It is known that at the death of a favorite child a Maya mother sometimes cut off the end of a finger with an obsidian knife and buried both knife and finger-tip in the grave. From Mound 13, near Douglas came another human figure 14 in. high. At Yalloch, across the boundary in Guatemala, an underground chamber was discovered which contained two complete cylindrical cases, and an ovoid vase besides many finely painted fragments. The ovoid vase is yellow with ornamentation in red, black, and reddish yellow in three zones. At the top are ten hieroglyphs; in the middle zone is the crouching figure of a god, perhaps Cuculan; and below are square vases, each decorated with the "Ahau" sign. One of the cylindrical vases is 11 in. high and has at the top a single row of hieroglyphics, then below this two representations of the elephant god (who, the writer believes, was derived from the tapir), and in the lowest zone alternate red and black lines. The other cylindrical vase is $7\frac{1}{2}$ in. high with a row of hieroglyphs at the top, a mythological creature covered with feathers and with very long legs in the middle zone. and a broad red stripe below. A pottery cylinder, $10\frac{1}{2}$ in. high without bottom has a light yellow background and decorations in light and dark red and dark yellow. It has at the top a row of hieroglyphs, then in the middle an intricate design containing human and mythological figures, hieroglyphics, etc., and at the bottom a much effaced row of hieroglyphs.

HONDURAS.—Statuette from Copan.—In Man, 1915, I (pl.), L. C. G. CLARKE figures a statuette in hard green stone said to have come from Copan.

The figure, seated cross-legged with the hands on the knees, represents a bearded man. The height is $12\frac{3}{4}$ in.

PERU.—Ancient Remains at Espiritu Pampa.—Ancient remains at Espiritu Pampa are described by H. BINGHAM in Amer. Anthr. N. S. XVI, pp. 185–199. The ruins consist of a group of primitive round houses and a group of larger buildings situated on an artificial terrace. The masonry of the large houses is poor, but, with the exception of a single house with a semicircular end, the structures are typically Inca. Minor antiquities found in and about these groups were: Potsherds and whole vessels of Inca style, a bit of hammered silver, and bronze axes. A dozen or so Spanish roofing tiles and the end of one of the houses are believed to show European influence. The author considers this site to belong to the early historic period and that it may possibly have been the residence of the Inca Titu Cusi Yupanqui in 1565. The site is situated deeper in the Amazon jungles than any other Inca ruin so far recorded.

TRINIDAD.—Prehistoric Objects from a Shell-heap at Erin Bay.—J. W. Fewkes (Amer. Anthr. N. S. XVI, pp. 200–201; 6 pls.) describes excavations in the Tcip-Tcip shell-heap. The shells were found in layers alternating with ashes and soil; among them were numerous fragments of pottery bearing grotesquely modelled heads of animals, a few whole vessels, pottery stamps, a notched axe and a jadeite pendant. The author considers the pottery to be more closely allied to that of the adjacent South American mainland than to that of the other Antilles. The people were probably Arawakan agriculturalists who had developed a well-marked local culture that was practically submerged, in prehistoric times, by Carib raids.

ABBREVIATIONS

Abh.: Abhandlungen. Allg. Ztg.: Münchener Allgemeine Zeitung. Or.: Der alte Orient. Am. Anthr.: American Anthropologist. Am. Archit.: American Architect. A.J.A.: American Journal of Archaeology. A.J. Num.: American Journal of Numismatics. A. J. Sem. Lang.: American Journal of Semitic Languages and Literature. Ami d. Mon.: Ami des Monuments. Ant. Denk.: Antike Denkmäler. Ann. Arch. Anth.: Annals of Archaeology and Anthropology. Ann. Scuol It. Ath.: Annuario della r. Scuola Archeologica di Atene e delle Missioni Italiane in Oriente. Arch. Ael.: Archaeologia Aeliana. Arch. Anz.: Archaeologischer Anzeiger. Arch. Rec.: Architectural Record. Arch. Rel.: Archiv für Religionswissenschaft. Arch. Miss.: Archives de Missions Scientifiques et Littéraires. Arch. Stor. Art.: Archivio Storico dell' Arte. Athen.: Athenaeum (of London). Ath. Mitt.: Mitteilungen d. k. d. Archaeol.

Instituts, Athen. Abt.

Beitr. Assyr.: Beiträge zur Assyriologie. Ber. Kunsts.: Amtliche Berichte aus den Königlichen Kunstsammlungen. Berl. Akad.: Preussische Akademie der Wissenschaften zu Berlin. Berl. Phil. W.: Berliner Philologische Wochenschrift. Bibl. Stud.: Biblische Studien. Bibl. World: The Biblical World. B. Ac. Hist.: Boletin de la real Academia de la Historia. Boll. Arte.: Bollettino d' Arte. Boll. Num.: Bollettino Italiano di Numismatica. Bonn. Jb.: Bonner Jahrbücher: Jahrbücher des Vereins von Altertumsfreunden im Rheinlande. B.S.A.: Annual of the British School at Athens. B.S.R.: Papers of the British School at Rome. B. Arch. M.: Bulletin Archéol. du Ministère. B. Arch. C. T.: Bulletin Archéologique du Comité des Travaux hist. et scient. B.C.H.: Bulletin de Correspondance Hellénique. B. Inst. nist. et scient. B.C.H.: Bulletin de Correspondance Heinenque. B. Inst. Eg.: Bulletin de l'Institut Egyptien (Cairo). B. Metr. Mus.: Bulletin of the Metropolitan Museum of Art, New York. B. Mus. Brux.: Bulletin des Musées Royaux des arts décoratifs et industriels à Bruxelles. B. Mus. F. A.: Museum of Fine Arts Bulletin, Boston. B. Num.: Bulletin de Numismatique. B. Soc. Ant. Fr.: Bulletin de la Société des Antiquaires de France. B. Soc. Anth.: Bulletin de la Société d'Anthropologie de Paris. B. Mon.: Bulletin Monumental. B. Com. Rom.: Bullettino di Commissione Archeologie Comunale di Roma. B. Arch. Crist.: Bullettino di Archeologie Cristiana. B. Pal. mental. B. Com. Rom.: Bullettino d. Commissione Archeologica Comunale di Roma. B. Arch. Crist.: Bullettino di Archeologia Cristiana. B. Pal. It.: Bullettino di Paletnologia Italiana. Burl. Gaz.: Burlington Gazette. Burl. Mag.: Burlington Magazine. Byz. Z.: Byzantinische Zeitschrift. Chron. Arts: Chronique des Arts. Cl. Phil.: Classical Philology. Cl. R.: Classical Review. C. R. Acad. Insc.: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. C.I.A.: Corpus Inscriptionum Atticarum. C.I.G.: Corpus Inscriptionum Graecarum. C.I.L.: Corpus Inscriptionum Latinarum. C.I.S.: Corpus Inscriptionum Semiticarum.

'Αρχ. 'Εφ.: 'Αρχαιολογική 'Εφημερίs. Εph. Εp.: Ephemeris Epigraphica. Eph. Sem. Ep.: Ephemeris für Semitische Epigraphik. Exp. Times: The Expository Times.

Fornwännen: Fornvännen: meddelanden från K. Vitterhats Historia och

Fornvännen: Fornvännen: meddelanden från K. Vitterhets Historie och Antikvitets Akademien.

Gaz. B.-A.: Gazette des Beaux-Arts. G.D.I.: Sammlung der griechischen

Dialekt-Inschriften.

Dialekt-Inscriptiones Graecae (for contents and numbering of volumes, cf. A.J.A. IX, 1905, pp. 96-97). I.G.A.: Inscriptiones Graecae Antiquissimae, ed. Roehl. I. G. Arg.: Inscriptiones Graecae Argolidis. I. G. Ins.: Inscriptiones Graecae Argolidis. I. G. Ins.: Inscriptiones Graecae Septentrionalis. I. G. Sic. It.: Inscriptiones Graecae Siciliae et Italiae.

Jb. Arch. I.: Jahrbuch d. k. d. Archäol. Instituts. Jb. Kl. Alt.: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädecgrik. Jb. Kunsth. Samm: Jahrbuch der Kunsthistorischen

und für Pädagogik. *Jb. Kunsth. Samm.*: Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). Jb. Preuss. Kunsts.: Jahrbuch d. k. Preuss. Kunstsammlungen. Jh. Oest. Arch. I.: Jahreshefte des oesterreichischen Archäologischen Instituts. J. Asiat.: Journal Asiatique. J.A.O.S.: Journal of American Oriental Society. J. B. Archaeol.: Journal of the British Archaeological Association. J. B. Archit.: Journal of the Royal Institute of British Architects. J. Bibl. Lit.: Journal of Biblical Literature. J.H.S.: Journal of Hellenic Studies. J. Int. Arch. Num.:

Διέθνης 'Εφημερίς της νομισματικής άρχαιολογίας, Journal international d'archéologie numismatique (Athens).

Kb. Gesammtver.: Korrespondenzblatt des Gesammtvereins der deutschen Geschichts- und Altertumsvereine. Klio: Beiträge zur alten Geschichte.

Kunstchr.: Kunstchronik.

Mb. Num. Ges. Wien: Monatsblatt der Numismatischen Gesellschaft in Wien. Mh. f. Kunstw.: Monatshefte für Kunstwissenschaft. Mél. Arch. Hist. Mélanges d'Archéologie et d'Histoire (of French School in Rome). Mél. Fac. Or.: Mélanges de la Faculté Orientale, Beirut. M. Acc. Modena: Memorie della Regia Accademia di scienze, lettere ed arti in Modena. M. Inst. Gen.: Mémoires de l'Institut Genevois. M. Soc. Ant. Fr.: Mémoires de la Société des Antiquaires de France. Mitt. Anth. Ges.: Mitteilungen der anthropologischen Gesellschaft in Wien. Mitt. C.-Comm.: Mitteilungen der königlichkaiserlichen Central-Commission für Erforschung und Erhaltung der Kunstund historischen Denkmale. Mitt. Or. Ges.: Mitteilungen der deutschen Orient-Gesellschaft. Mitt. Pal. V.: Mitteilungen und Nachrichten des deutschen Pälestina Vereins. Mitt. Nassau: Mitteilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. Mitt. Vorderas. Ges.: Mitteilungen der vorderasiatischen Gesellschaft. Mon. Ant.: Monumenti Antichi (of Accad. d. Lincei). Mon. Piot: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. (Fondation Piot). Mün. Akad.: Königlich Bayerische Akademie der Wissenschaften, München. Mün. Jb. Bild. K.: Münchner Jahrbuch der bildenden Kunst.

N. D. Alt.: Nachrichten über deutsche Altertumskunde. Nomisma: Nomisma: Untersuchungen auf dem Gebiete der antiken Münzkunde. Not. Scav.: Notizie degli Scavi di Antichità. Num. Chron.: Numismatic Chronicle. Num. Z.: Numismatische Zeitschrift. N. Arch. Ven.: Nuovo Archivio Veneto. N. Bull. Arch. Crist.: Nuovo Bullettino di Archeologia cristiana.

Or. Lit.: Orientalistische Literaturzeitung. Or. Lux: Ex Oriente Lux. Pal. Ex. Fund: Quarterly Statement of the Palestine Exploration Fund. Πρακτικά: Πρακτικά της έν 'Αθήναις άρχαιολογικης έταιρείας. Proc. Soc. Ant.:

Proceedings of the Society of the Antiquaries.

Rass. d' Arte: Rassegna d' Arte. Rec. Past: Records of the Past. R. Tr. Ég. Assyr.: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Reliq.*: Reliquary and Illustrated Archaeologist. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Reper-Kend. Acc. Lincei: Rendiconti d. r. Accademia dei Lincei. Rep. f. K.: Repertorium für Kunstwissenschaft. R. Assoc. Barc.: Revista de la Associacion artistico-arqueologico Barcelonesa. R. Arch. Bibl. Mus.: Revista di Archivos Bibliotecas, y Museos. R. Arch.: Revue Archéologique. R. Art Anc. Mod.: Revue de l'Art ancien et moderne. R. Art Chrét.: Revue de l'Art Chrétien. R. Belge Num.: Revue Belge de Numismatique. R. Bibl.: Revue Biblique Internationale. R. Ep.: Revue Épigraphique. R. Ét Anc.: Revue des Études Anciennes. R. Ét. Gr.: Revue des Études Grecques. R. Ét. J.: Revue des Études Juives. R. Hist. Rel.: Revue de l'Histoire des Religons. R. Num.: Revue Numismatique. R. Or. Lat.: Revue de l'Orient Latin. R. Sém.: Revue Revue Numismatique. R. Or. Lat.: Revue de l'Orient Latin. R. Sém.: Revue Sémitique. R. Suisse Num.: Revue Suisse de Numismatique. Rh. Mus.: Rheinisches Museum für Philologie, Neue Folge. R. Abruzz.: Rivista Abruzzesa di Scienze, Lettere ed Arte. R. Ital. Num.: Rivista Italiana Numismatica. R. Stor. Ant.: Rivista di Storia Antica. R. Stor. Calabr.: Rivista Storica Calabrese. R. Stor. Ital.: Rivista Storica Italiana. Röm.-Germ. Forsch.: Bericht über die Fortschritte der Römisch-Germanischen Forschung. Röm.-Germ. Kb.: Römisch-Germanisches Korrespondenzblatt. Röm. Mitt.: Mitteilungen d. k. d. Archäol. Instituts, Röm. Abt. Röm. Quart.: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

Sächs. Ges.: Sächsische Gesellschaft (Leipsic). Sitzb.: Sitzungsberichte. S. Bibl. Arch.: Society of Biblical Archaeology, Proceedings. Voss. Ztg.: Vossische Zeitung. W. kl. Phil.: Wochenschrift für klassische Philologie.

Z. D. Pal. V.: Zeitschrift des Deutschen Palästina Vereins. Z. Aeg. Sp. Alt.: Zeitschrift für Aegyptische Sprache und Altertumskunde. Z. Altest. Wiss.: Zeitschrift für alttestamentliche Wissenschaft. Z. Assyr.: Zeitschrift für Assyriologie. Z. Bild. K.: Zeitschrift für Bildende Kunst. Z. Ethn.: Zeitschrift für Ethnologie. Z. Morgenl.: Wiener Zeitschrift für die Kunde des Morgenlands. Z. Morgenl. Ges.: Zeitschrift der deutschen Morgenländschen Gesellschaft. Z. Mün. Alt.: Zeitschrift des Münchener Alterthumsvereins. Z. Num.: Zeitschrift für Numismatik.

Art and Archaeology

At the Washington Meeting, December 31, 1912, the Council of the Archaeological Institute authorized the officers to transform the BULLETIN into a non-technical illustrated monthly magazine as rapidly as was consistent with financial stability and the maintenance of high editorial and artistic standards. The name adopted by the Council at Montreal, January 3, 1914, is ART AND ARCHAEOLOGY.

The first (JULY) number appeared in June and the succeeding numbers followed every other month during 1914. Owing to the uncertain financial conditions incident to the European War, the Council at the Annual Meeting in Philadelphia, December 29, 1914, voted that ART AND ARCHAE-OLOGY continue to be published every other month until the Executive Committee should otherwise authorize. As soon as circumstances justify, the Executive Committee will be asked to authorize its appearance as a monthly magazine, in accordance with the original resolution of the Council.

The purpose of ART AND ARCHAEOLOGY is to give people in an interesting and attractive way the information they wish to have in the wide realm embraced by its name. This information is imparted by interesting reading matter prepared by men and women who are masters in their several fields and by beautiful pictures produced by approved modern processes. Human interest, timeliness, and literary merit are the tests applied in the selection of articles, and artistic quality and appropriateness are the standards in the selection of illustrations.

The contributed articles are of varied interest, embracing the fields of Oriental, Greek, Roman, Christian Renaissance, and American archaeology and art. Full page illustrations are made an attractive feature. Notes from the various fields and brief paragraphs concerning archaeological discoveries, new books, and other items of current interest are worthy of mention.

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Issued every other month.



BRONZE STATUE IN THE METROPOLITAN MUSEUM





BRONZE STATUE IN THE METROPOLITAN MUSEUM; HEAD





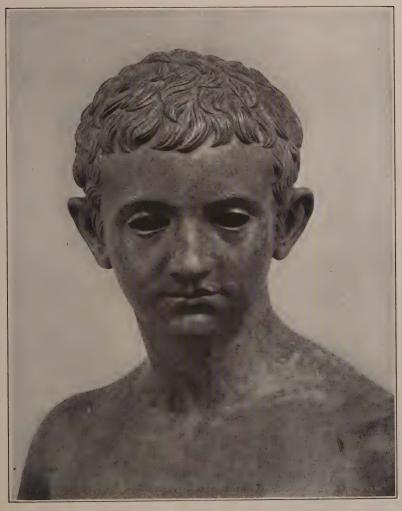
BRONZE STATUE IN THE METROPOLITAN MUSEUM





BRONZE STATUE IN THE METROPOLITAN MUSEUM





BRONZE STATUE IN THE METROPOLITAN MUSEUM; HEAD



Archaeological Institute of America

A BRONZE STATUE IN THE METROPOLITAN MUSEUM OF ART

[PLATES I-VI]

EVERY new appearance of an ancient statue of first-rate importance is a matter for general congratulation. Not only is our stock of works of art increased thereby, but often valuable data are supplied for our understanding of the history of Greek and Roman sculpture. So much of this history has had to be written with little external evidence to help us, and with only the statues themselves to tell their own story, that there must necessarily be a great many gaps in our knowledge.

The Metropolitan Museum of Art has recently acquired a bronze statue of a boy which ranks high as a work of art, and historically is of great interest, as it presents a new aspect of the art of its period. The statue was discussed by Dr. Edward Robinson at the last general meeting of the Archaeological Institute at Haverford. It has since been briefly published in the Museum Bulletin of January 1915, and in the Catalogue of Greek, Roman, and Etruscan Bronzes in The Metropolitan Museum of Art, just issued; but it is here republished at greater length, so that it may become more widely known in archaeological circles.

The statue represents a boy standing in a graceful, easy pose, his head slightly turned to the left and his weight resting on the left leg. He wears a himation, or Greek mantle, which covers his left upper arm, is drawn across the back in a downward slanting line, and is then brought round to cover the lower part of the figure in front, the upper portion being thrown over the left forearm. The preservation is excellent, the only missing parts being both feet, the fingers of the left hand, and the object or objects held. The eyeballs were inserted separately. Only one is now preserved and has not been placed in the socket; the white is of ivory, the iris of a blue-gray stone, the pupil is missing;

fragments of the lashes of one eye, of bronze, are also preserved, but have likewise not been added. The right arm was broken off and re-attached; there is also a break across the middle of the body above the drapery, but both of these fractures were clean and have been repaired without any restoration. A small rectangular piece inserted in the drapery on the left side as a repair for defective casting has fallen out. A beautiful, smooth, blue-green patina now covers the surface; there are incrustations in places.

Both in its conception and its execution the artist of this statue has shown his high artistic ability. The pose, with the little tilt of the head and the slight curve of the figure, is wonderfully graceful; and the boyish face has a sensitiveness and charm rarely equalled in ancient sculpture. Very effective also is the contrast presented by the nude torso and the varied folds of the drapery covering the rest of the figure. The nude portions of the body, especially the chest and the shoulders, are beautifully modelled, with fine appreciation of the delicate curves of a young boy. The drapery is rendered with unusual skill; it is rich and varied, and still essentially simple in its lines, and the feeling for the figure beneath it is successfully conveyed.

It is noteworthy that on the himation in front are indicated a number of stripes, both horizontal and crossing each other. Each stripe consists of two parallel lines about half an inch apart. Identical stripes occur on the draperies of the Pergamene frieze ¹ and other sculptures of the fourth century and later periods.² They have generally been interpreted as creases formed by the folding of the garments; but this interpretation is not satisfactory, as such creases would hardly be represented by double lines, and would not occur in the irregular way in which we find them on some of the statues. It is a more plausible theory that the artist meant to represent a garment with a striped pattern.³

The two lower corners of the himation which appear on the left side are each decorated with a bow-knot, and a border runs

¹ Cf. H. Winnefeld, Alterthümer von Pergamon, III, 2, Die Friese des grossen Altars, passim.

² Cf. e.g. A. Conze, Die attischen Grabreliefs, pl. LXXVIII, No. 320; A. Milchhoefer, zum 42ten Winckelmannsprogram, p. 3; H. Hepding, Athenische Mitteilungen, XXXV, 1910, p. 495; P. Arndt und W. Amelung, Einzelverkauf, No. 736.

³ This is also the interpretation given by Conze, loc. cit.

round the bottom, both front and back. On the left side joining the two ends of the himation, and also a little higher up, are two small supports, such as are generally found on marble statues.

It is difficult to interpret the action of the two hands. The right is held half open; the left, with the palm of the hand upward and the fingers extended. There is a roughness on the thumb of the right hand and a corresponding roughness on the base of the thumb of the left hand, which may be remains of attachments; but what the object or objects held were, it is now impossible to say.

To what period does this statue belong? The whole conception and style of the figure, as well as the modelling, with its soft modulations from plane to plane, point to Greek rather than Roman workmanship. Moreover, the fact that the boy wears the Greek himation instead of the Roman toga also shows the close connection of the statue with Greek sculpture. The thorough understanding of the undeveloped body of a boy shown by the sculptor in every detail of his work, most strikingly perhaps in the thin arms and the soft, childlike contours of the face, speaks for the later Greek period. The treatment of the hair in separate, short curls laid closely on the scalp is reminiscent of the style of Lysippus and is not unusual in late Greek sculpture.1 But the determining factor in dating our statue is the type of the boy's head. This is clearly a portrait and it has the characteristic traits of the Julio-Claudian family. He has the broad forehead, the flat skull, the protruding ears, and the general type of features continually found in members of that family.

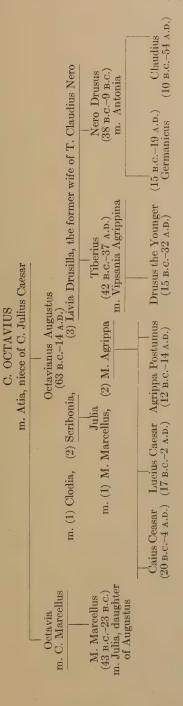
The statue must therefore be dated not far from the beginning of the Christian era. For the history of Greek sculpture this is significant. It shows us that at this comparatively late time there were Greek artists who were thoroughly imbued with the idealizing tendencies of earlier Greek sculpture and were still in no sense copyists. They looked to the earlier periods for inspiration rather than for models. Their work showed neither the stereotyped, dry elegance of the Augustan period nor the extravagant realism of some of the Hellenistic schools. In short, they kept alive the great traditions of earlier

¹ Compare the hair of the Morgan Eros from Boscoreale, now in The Metropolitan Museum of Art.

Greek sculpture without letting their own originality be impaired thereby. We have not yet sufficient data to determine the home of the sculptor of our statue. It is more probable, however, that we must look for it in the eastern than in the western part of the Roman Empire. Greek sculptors would be more likely to adhere closely to earlier Greek traditions in their own lands, that is, in Greece and in Asia Minor, than in Italy, where they lived among foreign peoples and where they would necessarily be affected by outside influences.

A study of this statue would be incomplete without a consideration of its possible identification. We have already pointed out the strong likeness which the head bears to members of the Julio-Claudian family. It may therefore be assumed, with a fair degree of probability, that our boy was an imperial prince of that house. Our choice of such princes is of course fairly large, even though we need only confine ourselves to the earlier members of that family, since our statue could not be dated later than the very beginning of the first century A.D. attached chart (see page 125) will show clearly who are the persons who come into consideration. Of these we may rule out those whose physiognomy is familiar from identified portraits and does not correspond with that of our statue. Such are Augustus. Tiberius, Germanicus, and Agrippa Postumus. Augustus, even in his youthful portraits, has a much colder, more serious countenance than our boy, and the arrangement of the hair over the brow, which is identical in almost all heads of Augustus, is different in our statue. Tiberius's mouth is thin-lipped and recedes considerably between nose and chin, while the mouth of our boy has full lips. Germanicus also clearly shows a thinlipped mouth in his portraits on coins. Agrippa Postumus bears no resemblance at all to our statue.

There remain for consideration the two Drusi, M. Marcellus, Claudius, and Caius and Lucius Caesar. Of Marcellus we have no coins; the coins of Nero Drusus, Drusus the Younger, and of Caius and Lucius Caesar are not distinctive enough to warrant a positive identification. But an important factor which must strongly influence our choice is the youthfulness of our statue. The boy can hardly be more than fourteen or fifteen years old. Who then of these six princes would be likely to be commemorated by a statue at so early an age? And by a statue erected probably not in Rome, which might reflect some local popular-



ity, but in the eastern part of the Empire, which would presuppose wide-spread fame. We know that Nero Drusus enjoyed an unusual popularity; but this was to a great extent after he had distinguished himself as a general against the Germanic tribes, when he was over twenty years old. We have no record of any event that would have called for the erection of a statue to him in his early teens; and being the younger stepson of Augustus he was of course not in the direct line for succession to the throne. Similar considerations apply to the younger Drusus. As a son of Tiberius he was indeed at one time in the direct line for the succession, but this was only after the death of Caius Caesar, when Drusus was nineteen years of age. He was at no time particularly popular, and his public life began when he was over twenty. Marcellus was distinctly a favorite as a growing boy. We learn from Dio Cassius (XLVIII, 38) that Augustus distributed a congiarium to the boys of the Roman populace in the name of young Marcellus in B.C. 29, that is, when Marcellus was fourteen. Such a distinction might possibly lead to the erection of a statue in Rome, but it is doubtful whether it made him sufficiently prominent to be so honored outside of Italy. By the time he married Augustus's daughter, Julia, and was adopted by Augustus as his son, he was eighteen years old, which is too old for our statue. Claudius we know to have been a sickly and neglected child; he did not rise into prominence until he became emperor at the age of fifty-one. The portraits we possess of him all represent him as a man over fifty.

When we come to Caius and Lucius Caesar ¹ the case seems much more hopeful.² Here we have two grandsons of Augustus, the elder sons of his only daughter Julia, and adopted by him as his own sons when quite little.³ They were brought up in the imperial palace, under the eyes of Augustus,⁴ who regarded them as his direct heirs. They had to take part in the games as early as possible, in order to recommend themselves to popular favor.⁵

¹ On the history of Caius and Lucius see especially A. Pauly's *Realencyklopädie*, V, p. 845 f. (Wissowa's new edition does not yet include the article on Octavia gens); and V. Gardthausen, *Augustus und seine Zeit*, I, 3, pp. 1117 ff., and II, 3, pp. 729 ff.

² I want here to acknowledge my obligation to Mr. J. M. Wulfing of St. Louis, who first suggested the identification of this statue with Caius Caesar and has supplied me with several valuable references.

³ Suetonius, Augustus, 64.

⁴ Suetonius, Augustus, 64.

⁵ Dio Cassius, LIV, 26; LV, 8.

For the same reason Augustus erected a portico and a basilica in their name. When Caius was twelve years old, Augustus took him to Gaul to introduce him to his legions on the Rhine.2 When he was fourteen he was appointed consul designatus,3 an extraordinary honor for so young a boy. The next year he was made princeps juventutis,4 which was probably equivalent to definitely designating him as Augustus's successor.⁵ Lucius, three years younger than Caius, was also appointed consul designatus and princeps juventutis some years after Caius.6 Both boys performed the religious ceremonies on the occasion of the dedication of the temple of Mars Ultor in 2 B.C.7 Such great distinctions brought the boys into unusual prominence, not only in Italy, but—as the probable future emperors—throughout the Empire. They became great favorites of the Roman populace who took every opportunity to show their affection for the two princes.⁸ Coins were struck in their honor in Italy, Spain, Gaul, and all over the East.9 A large number of these show Caius and Lucius, as principes juventutis, clothed in voluminous togas. 10 The erection of statues would be another natural consequence of this popularity; and indeed we know definitely of several through inscriptions. 11 It certainly is not unlikely, therefore, that our bronze statue represents one of these princes. Whether Caius or Lucius it is difficult to say. The coins, though they show the princes at an early age (which is not the case with the Drusi) do not help us in this matter, as the features are not distinctive enough to have much iconographical value. They both look enough like our statue to make the identification perfectly possible. That is all we can say. Caius, being the elder, and therefore the heir presumptive, may perhaps appeal to us as the more likely subject for our statue. But from

¹ Suetonius, Augustus, 29.

² Dio Cassius, LV, 6.

³ Suetonius, Augustus, 64; Mon. Ancyr. III, 1 ff.

⁴ Suet. Aug. 26; Monumentum Ancyranum II, 44 f., III, 1 ff.

⁵ Cf. Gardthausen, I, iii, p. 1121.

⁶ Cf. Suet. and Monumentum Ancyranum, loc. cit.

⁷ Suet. Aug. 29; Ovid, Fast. V, 551 ff.

⁸ Cf. Dio Cassius, lv, 9.

⁹ Cf. Cohen, Description des monnaies romaines, I, pp. 181 ff.; Catalogue of the Greek Coins in the British Museum, 6, Mysia, pl. XXVIII, 7; G. F. Hill, Historical Roman Coins, pl. xv, 107.

¹⁰ Cf. Cohen, op. cit. I, p. 69, and Gardthausen, op. cit. II, iii, p. 733, 21.

¹¹ Cf. e.g. C. I. G. I, 311, 312; C.I.L. XI, 1421.

all accounts Lucius was just as popular as Caius both with the people and with Augustus, and received the same extravagant honors. His premature death, when only eighteen years old, was regarded as a calamity. His funeral was celebrated with great magnificence, and altars, temples, and statues, were erected in his honor.¹ Even Tiberius, an exile in far off Rhodes, who had everything to gain by the death of his stepson, found it expedient to write a poem mourning his death.² Moreover we know definitely of the erection of a statue to him in Nicomedia in his four-teenth year.³ It seems impossible, therefore, with the evidence now at our command, to choose definitely between these two princes. We can only say that it is probable that our statue represents one of them.⁴

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¹ Cf. Gardthausen, op. cit. II, iii, p. 1127.

² Suetonius, Tiberius, 70.

³ Cf. the inscription mentioned by Perrot, Guillaume et Delbet, Exploration archéologique de la Galatie et Bithynie, I, p. 4.

⁴ F. Studniczka, in *Arch. Anzeiger*, 1910, p. 533, has tried to identify busts formerly known as Caligula with Caius Caesar from their similarity to Agrippa. These busts bear no resemblance to our boy and they are also unlike the portraits of Caius on the coins.



COTYLE DECORATED BY BRYGOS; SIDE A



American Journal of Archaeology, Second Series Vol. XIX (1915), Plate VIII



COTYLE DECORATED BY BRYGOS; SIDE B





INTERIOR OF CYLIX, DECORATED BY BRYGOS



BRYGOS AS A PAINTER OF ATHLETIC SCENES

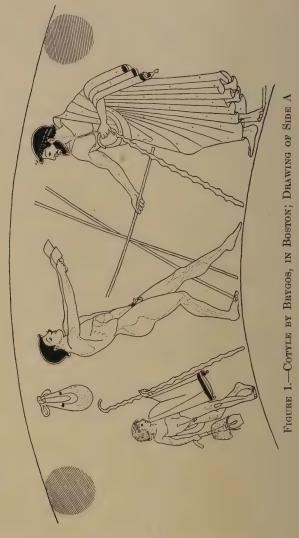
[PLATES VII-IX]

In his discussion of the work of Brygos (die griechischen Meisterschalen, p. 364) Hartwig remarks that this artist treated all the subjects known to the vase painters of the severe red-figured style except the palaestra, and adds that his failure to include such scenes in his repertory cannot be ascribed to any lack of ability: "wer so vorzügliche, lebendige Komoi malt, wie Brygos, wird schliesslich auch die Bewegungen eines in athletischen Übungen begriffenen Körpers wiederzugeben im Stande sein." Palaestric scenes, he observes, are conspicuously absent from the work of the group Oltos-Peithinos-Hieron to which Brygos belongs, while Euphronios, Phintias, and Douris attained their greatest success in this field.

As regards Brygos this statement stands in need of some revision. One vase from his hand—the cylix in Copenhagen, Gerhard, Auserlesene Vasenbilder pl. 281—which Hartwig groups with erotic scenes¹ might equally well be described as palaestric. The action takes place in the apodyterion of the palaestra. One athlete is putting on his himation, another is scraping himself with a strigil, a third holds a pair of jumping weights, and the locality is indicated in characteristic Brygan fashion by two Doric columns and by athletic paraphernalia placed in the field—measuring rods, strigils, aryballi, sponges, bags for disks and halteres. Furthermore, quite a number of vases with representations of athletic exercises are known which were painted by followers and imitators of Brygos, and it is not an unreasonable inference that these were inspired by works of the master, though examples surely by his hand have not-hitherto been noted. The most

¹ L. e. p. 344. So also Ducati, Brevi Osservazioni sul Ceramista Attico Brigo, p. 88, No. 39. Tonks, Brygos, p. 106, No. 8, calls it palaestric, and Gardiner, Greek Athletic Sports and Festivals, fig. 175, p. 477, disregards the crotic element.

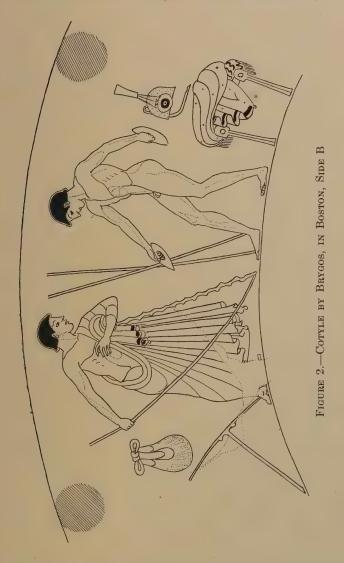
important among these lesser artists is Hartwig's "Meister mit dem Liebling Diogenes" who stands so close to Brygos that authorities have in some cases found it difficult to distinguish his



products from those of his more brilliant contemporary. Of the twelve vases which Hartwig attributes to him¹ four are decorated

¹ Meisterschalen, pp. 381 ff.

with athletic scenes. These are the cylix until lately in the Jekyll collection (Gerhard, *l.c.* pl. 271), the well known cylix in the British Museum, E 46, with a representation of wrestlers, a cylix



known only from drawings in the *Apparat* of the Berlin Museum, and the cylix in Munich, No. 279. An unpublished cylix in Boston has also been ascribed to this master, but it is more prob-

ably the work of some less skillful imitator of Brygos. In the interior is a nude youth putting on a dotted himation; the exterior has on one side a youth with halteres and two others with javelins practising in the presence of a trainer, and on the other side a trainer watching two boxers. A cylix in Brussels with similar scenes is noted by Hartwig as related to Brygos,¹ and the list could, doubtless, be increased.² Mr. J. D. Beazley informs me that there is a second cylix with athletic scenes in Copenhagen which he assigns to Brygos himself. It is apparently unpublished, and I have no further information as to the subjects represented.

Of considerable interest in this connection is a vase acquired by the Museum of Fine Arts, Boston, in 1910,3 and here illustrated on Plates VII-VIII and Figures 1-3. According to reliable information it came originally from Greece. It is a cotyle, or scyphus, of moderate size (height, 0.145 m.; upper diameter, 0.18 m.) and nearly complete preservation, though it has been broken into many pieces. On side A the small boy's right leg and part of the lower edge of his chlamys are injured, and a break runs across the nose of the athlete. On side B the athlete's right ankle, the right ankle, left foot, and the adjoining edge of the himation of the trainer, and part of the pick are missing. The varnish is of a deep black tone and much of the reddish wash (Lasur) remains intact. The outlines are drawn with relief lines throughout. Red paint is used for the wreath worn by the paedotribes on A, for the fillet of the boy and for the thongs by which the aryballi are suspended. Thinned paint is used to indicate the light hair of the boy, the hair on the body of the trainer on A, the whiskers of the athlete on A and the trainer on B, and for the inner markings on the bodies. The latter are so faint that they can be made out only with difficulty. In the drawings (Figs. 1 and 2) the red paint is rendered by hatching, the thinned paint by dotted lines.

On each side is a representation of an athlete practising with halteres under the direction of a trainer; but monotony is skill-

¹ l.c. p. 373.

² A fragmentary cylix in the Louvre, G 158, with an athletic contest is assigned to Brygos by Pottier, *Catalogue*, Vol. III, p. 1007, but Mr. Beazley tells me that in his opinion it is by Makron.

³ Annual Report, 1910, p. 62.

fully avoided by variations in the action and poses of the figures and by a different choice and arrangement of accessories.

The athlete on side A is shown in a typical attitude of the broad jump. His weight is on his right leg which is bent; his left is extended before him with the ball of the foot touching the ground; his arms are swung forward to a little above the horizontal; his body is drawn back to maintain an equilibrium. The moment represented is at the end of the preliminary upward swing of the weights.1 These are of the more usual of the two prevailing types, consisting of "a nearly semi-circular piece of metal or stone, with a deep recess in the straight, lower side which affords a grip."2 The end held to the front is considerably larger than the other. The bearded paedotribes stands facing the youth. He wears a himation, and leans forward supporting himself on a knotted stick held in his left hand. With his right he holds out a long rod, as if to give emphasis to his remarks. In the field, between the two figures, are a pair of measuring rods, crossed. These seem to have no special significance, but to have been added to improve the composition. A small boy standing behind the jumper is an interested spectator of the scene (Fig. 3). He has blond hair and wears a chlamys; in his left hand he holds the athlete's staff, in his right his aryballus and sponge. Above, a sling-shaped bag in which the halteres were carried is suspended from the wall.

On side B the positions of the trainer and athlete are reversed. The former stands in profile to left, with his right leg advanced and his body bent forward slightly. His hands holding the weights are lowered, one being swung out to the front, the other to the rear. The halteres are larger and of a different type, consisting of an oval piece of stone with pointed ends, and hollowed out to admit the fingers.³ The attitude is in this case less clear, but probably it represents a moment during the downward swing

¹ This attitude is frequently represented on Attic vases. Examples are cited by Gardiner, J.H.S. XXIV, 1904, pp. 184 ff., who refers also to the jumpers on a bronze discus in Berlin (Baumeister, Denkmäler, fig. 612) and on one in the British Museum, Catalogue of Bronzes No. 248, fig. 10, Walters, the Art of the Greeks, pl. CV. This figure resembles very closely the one on our vase.

² Gardiner, *l.c.* p. 181. To the examples there cited may be added one in Boston. It is, like the others, of lead, and so small that it could be held only by the lower end, unless it was meant for a boy's use.

³ Cf. Gardiner, l.c. p. 181, and in Greek Athletic Sports, p. 299, figs. 61, 62.

of the weights which succeeded the position illustrated by the youth on side A. Actually the arms would be kept parallel, but the artist has sacrificed photographic accuracy in order better to display the athlete's whole body. The trainer—this time a youth—wears a himation and shoes, leans upon a knotted staff



FIGURE 4.—DETAIL FROM SIDE A OF COTYLE

which is propped under his left armpit, and holds a long rod in his right hand. The athlete's himation is laid on a stool behind him, and above it his strigil, aryballus and sponge are suspended. Behind the trainer is a pick used to soften the ground of the σκάμμα, or landing place for the jump, and a bag for halteres hangs above it.

The figures on both sides give the impression of having been drawn more for their own sake than as elements in a carefully thought out scheme of decoration. They are given plenty of space, and the arms and legs. the various rods and knotted sticks, make a medley of crossing lines. Our attention, like that of the

trainers and the small brother, is focussed upon the two athletes and their manipulation of the weights. These long-legged, powerfully developed youths are drawn in a few simple strokes with a freedom and understanding of anatomy which reveal the hand of a master of the first rank. Their bodies are shown in threequarter view without a trace of the archaism which is still pronounced in the work of Euphronios and Phintias, and of Douris in his earlier period.

As to the authorship no doubts can be entertained. The dotted mantles of the trainer on A and the athlete on B, the indication of hair by means of thinned paint along the median line of the bearded trainer's body, the drawing of the stool with the mantle upon it, the way in which the himation of the trainer on B is draped so as to expose one side of his body, the drawing of the knotted sticks, the indication of the locality by means of athletic paraphernalia are all details which suggest Brygos strongly without amounting to actual proof. This is, however, furnished by the drawing of the heads. The form of the skull, low, deep from front to back and flat on top, the profile with the tip of the nose turned up (in three cases), the full lower lip and heavy chin, the narrow eye of the athlete on A, the intense expression of all the faces—these are infallible criteria. And, if more were needed, the droll figure of the half grown boy, with his blond hair, snub nose, drooping nether lip, and twisted pose, has in itself almost the value of a signature.

Brygos has left us much more ambitious works, but these two simple groups exhibit in a marked degree his facile and sure draughtsmanship as well as the liveliness and dramatic force which he was able to impart to his designs. They are of interest also as showing that he did not neglect the palaestra as completely as had been supposed—the point which has furnished an excuse for their publication here.

The Museum of Fine Arts has possessed since 1901 another unpublished vase with a representation of an athlete, which Mr. Beazley has recently recognized as a work of Brygos. It is a small cylix (height, 0.075 m.; diameter, 0.205 m.), complete, but put together from many pieces. The exterior is undecorated; the picture in the inside (Plate IX) is enclosed within a border of maeanders, intercepted at intervals by squares containing crosses. A nude youth wearing a red fillet stands in profile to right with his knees slightly bent, holding a strigil in his right hand and stretching out his left arm. He is playing with a small dog which crouches before him with its head raised. Behind the athlete is his himation lying on a stool. In the field are a pair of measuring rods, crossed, and the inscription HOPAIS KAVOS. The pose resembles that of the athlete on side B of the cotyle, save that

the upper part of the body is turned to the front. Here again it is the drawing of the head, especially the characteristic profile, which makes the attribution certain. The design is admirably adapted to the circular field; of details the lively and natural pose of the dog and the clever drawing of the youth's left hand are especially noticeable.

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THE DEVELOPMENT OF SCULPTURE IN LOMBARDY IN THE TWELFTH CENTURY

Notwithstanding the rich, and in many respects excellent, literature relating to early Lombard sculpture, and in a measure because of that very richness (which has plunged the would-be student into a mass of discussion frequently important, but has impeded the view of the period as a whole), there has yet appeared no general account of the broad tendencies of artistic evolution in Lombardy in the twelfth century. It is the object of the present paper to give in outline the history of that evolution. In order to accomplish this in a limited space, it has been necessary to state briefly, in a sentence or two, the result of my own researches and those of other scholars, the full discussion of which would not only far exceed the space at my disposal, but would detract from the clearness and sharpness of that fundamental outline which it is my primary purpose to draw.

One of the most striking aspects of the sculpture of the twelfth century in Italy is the fact that at a period when elsewhere throughout Europe art was progressing by means of a compact and closely woven tradition, in which the personality of the artists was generally lost, in Italy, on the other hand, this tradition was—I will not say non-existent—but suddenly broken and modified by the appearance of artists of strong individual personality, who frequently interrupted the normal development of art and diverted it to new and unexpected channels and sometimes even rolled it backward by the sheer force of their genius. Nicolò Pisano, Giotto, Altichieri, Massaccio, Donatello, Michelangelo and others of like dominating personality did not in later times sway and change the course of the development of art

¹ See especially Max Gg. Zimmermann, Oberitalische Plastik im frühen und hohen Mittelalter. Leipzig, 1897, A. G. Liebeskind. Folio.

² I shall give a full discussion of the entire subject, with quotations from the original documents—including many still unpublished—in my forthcoming book on *Lombard Architecture*.

more notably than did Lanfranco, Guglielmo da Modena, and Benedetto, called Antelami, in the twelfth century.

Few single buildings have so profoundly influenced the history of art as the cathedral of Modena (Fig. 2). In the portions of this structure erected between 1099 and 1106, two geniuses of the first class left works the influence of which is notably stamped, not only on all the twelfth century, but on the Gothic and even the Renaissance periods throughout Italy. To the first of these-Lanfranco—is due the deliberate renunciation of the rib-vaulted basilica, and the substitution of a new type of edifice in which · structural purposes are subordinated to decorative considerations. To this Lanfranco it is due that Gothic architecture arose, not in Italy, but in France.1 The eight succeeding centuries of architecture in Italy, whether for better or for worse, rest directly and fundamentally upon his work. From him they learned to sacrifice structure to decoration. Not only does his personality echo down through the centuries thus in the underlying philosophical concept of Italian art, but also in tangible motives of decoration. The Lombard porch and columns resting on the backs of lions—both so constantly repeated in later Italian architecture—were first introduced by Lanfranco.

While Lanfranco was revolutionizing architecture, Guglielmo was revolutionizing sculpture. From the decline of Roman art to the time of Guglielmo, there were executed in Europe, so far as we know, no really serious figure sculptures in stone. Hildesheim, the bronze doors of S. Zeno at Verona, and other isolated monuments, prove that sculpture, especially in metal, was not an absolutely lost art, but its products were isolated, sporadic, lifeless, and in general without great artistic value. A typical example of the depths to which figure sculpture in Lombardy had fallen in the eleventh century is furnished by a capital representing the Resurrection of Christ in the cloister of Acqui (Fig. 1) executed in 1067.² In 1099, Guglielmo—or Wiligelmo, as he calls himself—began his notable decoration of the cathedral of Modena. About the same time, important stone sculptures were executed at Pontida³ and at Moissac. Although the three

¹ See my article 'Early Rib-Vaulted Construction in Italy' (*Journal of the Royal Institute of British Architects*, 3rd series, Vol. XX, 1913, p. 553).

 $^{^2\,\}mathrm{See}$ my article on 'Acqui' (The American Architect, Vol. CIII, 1913, p. 253).

³ The sculptor of Pontida worked also at Calvenzano.



FIGURE 1.—CAPITAL IN THE CLOISTER AT ACQUI (Photo, A. K. P.)



FIGURE 2.—MODENA; CATHEDRAL (Photo. A. K. P.)

groups show faint points of contact, their relationship to each other and their derivation remain obscure.¹ It is, nevertheless, evident that Guglielmo is more advanced than the sculptors of Moissac or Pontida.

By Guglielmo's hand we have only the sculptures at the cathedrals of Cremona and Modena, yet these are sufficient to reveal clearly and definitely his artistic personality.² Like Lanfranco he is an innovator; like Lanfranco also he is entirely careless of architectural propriety and structural considerations. His sculptures are placed on the walls of churches, as pictures might be disposed on the walls of a museum. This characteristic cannot perhaps be better illustrated than by comparing the entirely architectural sculptures of French cathedrals, such as Reims or Amiens—where the lines of the sculptures follow out and accentuate the structural members—with the façade of Modena (Fig. 2), in which Guglielmo has inserted a band of sculpture quite

¹ I shall here only note that the technical peculiarity of representing drapery folds by means of two parallel slightly incised lines, the most notable point of contact between these three groups of sculpture, is a common and frequently repeated mannerism in ivory carvings from the fourth century onwards.

² The only documentary evidence in regard to Guglielmo is the inscription between the prophets Enoch and Elijah of the façade of Modena. This inscription reads:

DV GEMINI CANCER CURSV CONSENDIT OVANTES. IDIBVS IN QVINTIS IVNII SVP TPR MENSIS.

MILLE DEI CARNIS MONOS CENTV MINVS ANNIS. ISTA DOMVS CLARI FVNDATVR GEMINI ANI. INTER SCYLTORES QVANTO SIS DIGNVS HONORE. CLARET SCYLTVRA NYC VYILIGELME TVA.

For a fac-simile and a discussion of the difficulties see G. Bertoni, Atlante Storico Paleografico del Duomo di Modena, Modena, Orlandini, 1909, pl. I.

Similarity of style leaves no doubt that the remaining sculptures of the façade of Modena are by the same hand as the Enoch and Elijah. (See the reproductions in Bertoni's Atlante.) It is also evident that the sculptures of Cremona are by the same hand. Not only are the subjects—Enoch and Elijah supporting an inscription, Sacrifice of Cain and Abel, caryatids, etc.—identical with those of Modena, but they are treated in precisely the same way. The architectural details are analogous, the same inscriptions are repeated, and the same technical mannerisms are found in both series. Compare the illustrations in Bertoni's Atlante with those in Monteverdi's Cremona (Milano, Bonomi, 1911. L'Italia Monumentale, No. 18).

arbitrarily. It is true that in the prophets of Cremona (Fig. 3) Guglielmo instituted the motive of jamb sculptures, which, carried over by the French, became one of their most characteristically structural motives.¹ Yet the Cremona statues are in themselves primarily decorative.

Guglielmo's art (Fig. 4) is essentially coarse; its pervading characteristic is a peasant quality. He is interested primarily in telling a good story, and chooses in preference simple and obvious subjects. His figures which are always short and stocky-tend to be over-corpulent and invariably suggest the well-fed, thick-witted bourgeois. element of caricature is frequently present in the faces: Guglielmo even does not hesitate to affix a sarcastic inscription criticising the



Modena (Photo. A. K. P.)

¹ The Cremona prophets—like all the sculptures of Figure 3.-Cremona; Guglielmo at Cremona-date from 1107-1117. The THE PROPHET ISAIAH, former date is fixed by the inscription in the BY GUGLIELMO DA sacristy:

> HANN DNICO INCAR NACO . M . C . VII . INDI TIONE . XV . PSIDENTE

DOMINO PASCALE IN ROMANA SEDE VII. KL SEPTB . INCEP TA E AEDIFICARI HEC MA IOR AECCLIESIJA CREMONEN SIS TOVAET MEDIA VIDET

the latter by the fact that in 1117 this primitive cathedral was destroyed by the great earthquake (Chronicon Cremonense, ed. Muratori, R.I.S. VII, 633). The cathedral lay in ruin for twelve years (Sicardi Episcopi Chronicon, ed. Muratori, R.I.S. VII, 594) or until 1129, when a reconstruction was begun in a new style. Fragments of the earlier edifice ruined in 1117 were, however, preserved, among them some of the sculptures of Guglielmo. The fact that Guglielmo originated the motive of jamb sculptures has not, I believe, before been recognized.

morality of the scriptures on his relief of the sacrifices of Cain and Abel.¹ His composition is often rather good, and he surrounds his figures with a space that at times even makes one think of the restfulness of Giotto.

The art of sculpture as it had been evolved by Guglielmo was developed by his successors in Emilia and in Lombardy during the first three quarters of the twelfth century. Some of these successors, such as Nicolò and Guglielmo da Verona, are known by name. Others, such as Guglielmo's two assistants at Modena,

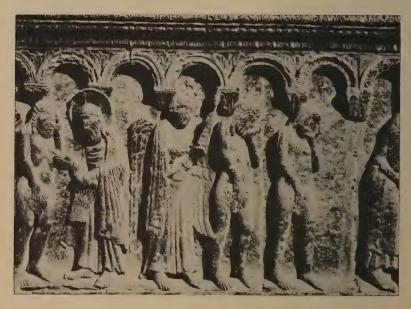


FIGURE 4.—MODENA, CATHEDRAL; RELIEF BY GUGLIELMO DA MODENA (Photo. A. K. P.)

one of whom worked also at Borgo S. Donnino, the other at S. Celso of Milan, or the sculptor who worked at the cathedral of Parma and at Sasso, or that other who worked at Nonantola, are known only by their works. These various artists have all a strong and definite personality, and are characterized by certain peculiar technical mannerisms. Yet they are, nevertheless, all so thoroughly under the influence of Guglielmo and of his style that so acute a critic as Venturi has confounded Guglielmo da

THIC PMIT HIC PLORAT GEMIT HIC NIMIS ISTE LABORAT The hic refers to Cain, the iste to Abel.

Modena with Guglielmo da Verona, and has assigned practically all of the twelfth century sculptures of northern Italy to one man and his assistant.¹

Of the successors of Guglielmo da Modena, the most important

¹This blunder—which I am the first to rectify—originated through the muchdiscussed mosaic inscription at Ferrara, destroyed in 1712. Baruffaldi copied it before its destruction as follows:

Il mille cento trentacinque nato
Fa questo Tempio a Zorzi consecrato
Fo Nicolao Scolptore
E Glielmo fo l'Auctore.

In this version the inscription was interpreted not unreasonably to mean that Guglielmo and Nicolò, the two artists who are known to have worked together at S. Zeno of Verona, collaborated in the construction of the cathedral of Ferrara. In deference to the supposed documentary evidence, it was necessary to find some sculptures at Ferrara to assign to Guglielmo da Verona. His personality being thus confused, it was even possible to identify Guglielmo da Verona with Guglielmo da Modena, although the styles of the two men, it is now evident, were radically different. The recent researches of Bertoni (L'Iscrizione Ferrarese del 1135. Bergamo, Istituto Italiano d'Arti Grafiche, 1907; also articles in Studi Medievali, Vol. II, 1907, pp. 239, 477), have proved that the version of the inscription as published by Baruffaldi was the result of a careless restoration executed after the cathedral had been damaged by earthquake in 1570, and that before that date the inscription read:

LI MILE CENTO TRENTA CENQE NATO FO QTO TENPLO A. S. GOGIO DONATO DA GLELMO CIPTADIN P[ER] SO AMORE E NE FO LOP[ER]A NICOLAO SCOLPTORE

From this correct version we learn that the Guglielmo who coöperated in the construction of Ferrara was not an architect or sculptor, but the famous captain of the people who, as we know from other sources, bore the expenses of the construction. When it is once established that we are not obliged to recognize the hand of any Guglielmo at Ferrara, the whole question becomes clear. Ferrara is the work of Nicolò alone, as are also the sculptures of the cathedrals of Verona and Piacenza. At S. Zeno of Verona the works of Nicolò and Guglielmo da Verona are each signed, so that no confusion is possible. In those signed by Nicolò (Fig. 5) we find the same style as in his other works. In those of Guglielmo da Verona (Fig. 6) we find an entirely different hand, to which can be ascribed no other extant works in northern Italy. The two Guglielmos of Modena and Verona are obviously widely separated; indeed, Guglielmo da Verona resembles Nicolò more closely than he does Guglielmo da Modena (Figs. 3, 4, 5, 6, 11).



FIGURE 5.—VERONA, S. ZENO; RELIEFS BY NICOLÒ (Photo. Lotze)

was undoubtedly Nicolò, who has left us signed works at Sagra S. Michele, the cathedral of Ferrara, the cathedral of Verona, and S. Zeno of Verona (Fig. 5). Analogy of style makes it



FIGURE 6.—VERONA, S. ZENO; RELIEFS BY GUGLIELMO DA VERONA (Photo, A. K. P.)

possible to attribute to him also the sculptures in the cathedral of Piacenza. Nicolò improved notably the art of Guglielmo, but he developed it always along essentially the same lines. The Guglielmo tradition was brought to its highest point by two unknown sculptors, one of whom produced the prophet in the Sagra of Carpi (Fig. 7), the other the ambo sculptures at Castell'Arquato (Fig. 8). The prophet of Carpi (Fig. 7) is a remarkable production, full of psychological content, and executed with admirable technical mastery. The strength of the Guglielmo tradition, however, is



FIGURE 7.—PROPHET IN THE SAGRA, CARPI (Photo. A. K. P.)

demonstrated by the background, which is an exact reproduction of the water in one of the sculptures of the Porta della Pescheria at Modena, in the treatment of the feet, of the draperies, of the hair, and of various other details. Of the superb sculptures of Castell'Arquato, the finest is the angel of St. Matthew (Fig. 8), a figure not unworthy, in my judgment, to



FIGURE 8.—CASTELL 'ARQUATO; ANGEL FROM AMBO (Photo. A. K. P.)

compare with the masterpieces of archaic Greek sculpture. The composition is strikingly successful: the drawing of the wings is singularly rhythmical majestic;1 the entire figure is full of meaning, breathes an exquisite spirit of poetry. Technically and spiritually, however, the style is that of Guglielmo da Modena, as may be seen in the details of the technique, the heavy, coarse drapery, and the clumsy feet.

With Benedetto dawns a new era in Lombard sculpture. As Lanfranco and Guglielmo had brushed away the traditions of the eleventh century, Benedetto brushed away those of the twelfth

century. We know little of him besides what may be deduced from the internal evidence of his works. There are only two inscriptions. One, on the Deposition of the Parma cathedral is as follows:

ANNO MILLENO CENTENO SEPTVAGENO: OCTAVO
SCYLTOR PATVIT MSE SECVDO
ANTELAMI DICTYS SCYLPTOR FYIT HIC BENEDICTYS

In the interests of his verse, Benedetto has rendered exceedingly

¹The same arrangement of wings is found in one of the sculptures of Le Mans, with which the angel of Castell'Arquato shows other striking analogies.

obscure the important information this inscription was intended to convey to posterity. At least it is clear that the Deposition was executed in February, 1178.¹ The other inscription simply



FIGURE 9.—SERRAVALLE; BAPTISTERY (Photo. A. K. P.)

¹ The difficulties centre about the first word of the last line Antelami. The usual interpretation: "This sculptor was Benedetto called Antelami," which has gained for Benedetto the name Antelami, by which he is now usually known, is exceedingly dubious. Nicknames for artists derived from the town from which they came were common in Italy in the fifteenth and sixteenth centuries, but there is no evidence that such were used in the twelfth century. Furthermore, in the inscription of the baptistery our artist calls himself simply Benedetto, and nothing is said about Antelami. Two other interpretations are possible. One is to construct dictus fuit together and take Antelami as a genitive. The last line then would mean "This sculptor was called Benedetto of Antelamo." Antelamo would be, not the name of Benedetto's father, but of the place from which Benedetto came. In fact, a valley of this name did exist and was renowned for its carpenters (Hist. Pat. Mon. XIII, 903). The second is, to assume that Antelami is written by error for Antelam' = antelamus. Now, antelamus was the regular word for builder in certain parts of Italy (See Michele Lopez, Il Battistero di Parma, Parma, R. Deputazione di Storia Patria, 1864, 4 to p. 126). We should then construe antelamus, the first word of the third line, with the second line, just as octavo, the first word of the second line obviously is joined grammatically with the first line, and translate: "In February, 1178, the builder revealed his art as a sculptor. This sculptor was called Benedetto."

states that Benedetto began the baptistery of Parma in 1196. The second line of the Deposition inscription implies that this was Benedetto's earliest work in sculpture, but he may well have tried his wings previously in architecture. I have little hesitation in attributing to this period before 1178 the charming baptistery at Serravalle (Fig. 9), a building in which are found no sculptures, but all the characteristics of Benedetto's style as an architect. The building shows a complete departure from the normal Lombard type. It is constructed on classical models and built of finely carved blocks of marble, and is supplied with classical mouldings executed with phenomenal delicacy. So admirable is the execution in this building that it has frequently been taken for a Roman ruin. In the baptistery of Parma, we find the same classical tendencies, the same love of horizontal lines, the same complete breaking away from the Lombard tradition. Benedetto's earliest sculpture of the Deposition (Fig. 10)—which is in all probability part of the altar of Nicodemus, not of an ambo, as is usually stated 1—we find already clearly shown all

¹ The identification of the Deposition and the capitals in the museum, together with other capitals which have since disappeared, as parts of the ambo was made by the exceedingly careless chronicler, Da Erba. He seems to have had no basis for his statement beyond knowledge of the fact that an ambo previously existed in the cathedral. The capitals may well be fragments of such an ambo, but the Deposition panel is executed in a different marble from the capitals, so that it is difficult to believe that the two could have belonged together. Furthermore, the size and shape of the Deposition panel preclude the possibility that it could have served in an ambo (the long sides of ambos in the twelfth century were regularly bulging) while they are precisely such as would be proper for an altar front. Now the cathedral of Parma claimed, and still claims, to possess half the body of Nicodemus. In the Middle Ages this relic must have been preserved in a special altar, and the fact that we have the chief scene from the life of Nicodemus represented in the Deposition relief leads me to suppose that the panel of Benedetto originally served as the front of this altar. I am confirmed in this supposition by noting that at Bardone a sculptured panel representing the Deposition, closely imitated from Benedetto's relief, was made for (and still serves in) precisely such an altar.

It is notable that the Depositions of Parma and Bardone represent an iconographical tradition entirely distinct from that which is found current elsewhere in the twelfth century. Nicodemus loosens the hands of Christ, not the feet; numerous personages are represented; a ladder is placed against the cross. This tradition appears in France only in the fifteenth century and has been believed by M. Mâle to have been derived from the mystery plays (L'Art Religieux de la Fin du Moyen Age, p. 50). The Parma reliefs make it seem more probable that the tradition was derived from ivory carvings or miniatures. The unusual subject was perhaps chosen at Parma because Benedetto wished to illustrate, not the Passion of Christ, but the life of Nicodemus.

the characteristics of his art. He has broken entirely with the old tradition of Guglielmo da Modena. Instead of coarse draperies we find draperies exceedingly fine, falling in delicate, ethereal folds. These draperies are more or less directly derived from the draperies of Chartres¹—in fact, French influence is obvious throughout the work of our sculptor. Benedetto was a deeply religious man, interested primarily in the dogmas of the church and in subjects of profound philosophic and religious content. Guglielmo da Modena had rarely treated symbolic



Figure 10.—Parma, Cathedral; Deposition by Benedetto (Photo, A. K. P.)

subjects, and his followers never. Only once in the cathedral of Modena do we find a certain profundity of thought in the relief in which Jacob wrestling with the angel is put in parallel with the strife of Faith and Fraud from Prudentius ² (Fig. 11); but, as a rule, he and his followers are content to illustrate the

¹ They are, however, also partly derived from Benedetto's master, two of whose works are still extant in the museum at Piacenza.

² This relief has been the subject of a monograph by Federico Patetta (Di una Scultura e di due Iscrizioni inedite nella Facciata meridionale del Duomo di Modena. Memorie della Regia Accademia di Scienze, Lettere ed Arti in Modena, Serie III, Vol. VII, 1908, Sezione di Arti, p. 3), but the symbolism has not yet been recognized. Both subjects signify the same thing: the triumph of the Church over the Synagogue. (See S. Paterii Expositio, ed. Migne, Pat. Lat. LXXIX, 712; Isidore of Seville, Allegoriae XXX, ed. Migne LXXXIII, 105; Ibid., Quaestiones in Vet. Testam. XXVII, ed. Migne, LXXXIII, 266; S. Ambrosii, De Jacob et Vita Beata, Lib. II, 2, ed. Migne XIV, 647 etc., etc.)

Bible in a straightforward and perfectly matter-of-fact way, at times—as has been said—even with a touch of irreverence. Benedetto, on the other hand, chooses subjects full of allegorical significance and treats them with profound religious feeling. In the Deposition (Fig. 10) we have the symbolic figures of the Church and the Synagogue, the Sun and the Moon, John and Mary. In the portal of the Parma baptistery is represented the highly symbolical parable from the story of St. Barlaam.



FIGURE 11.—MODENA, CATHEDRAL; COMBAT OF TRUTH AND FRAUD; JACOB WRESTLING WITH THE ANGEL; BY GUGLIELMO DA MODENA (Photo, Orlandini)

Even more profound is the subject of the west portal, where we have on the two jambs the six ages of the world, the six ages of man, the six works of mercy and the six scenes from the parable of the vineyard, all put in parallel. These reliefs contain some of the deepest thoughts of the mediaeval philosophers and theologians. In the lunette is placed the Last Judgment. The artist evidently wishes to signify that it is only by performing the works of mercy that man can pass through the six ages of his life in safety, and be prepared to face the terrible Last Day.²

¹ Duchalais, 'Explication des sculptures du tympan du baptistère de Parme au moyen de la parabole de St. Barlaam.' Mémoires de la Société Impériale des Antiquairies de France. 3me Série, Tome II, 1855, p. 277.

² See Didron Ainé, 'Les Oeuvres de Miséricorde,' *Annales Archéologiques*, Vol. 21, 1861, p. 195; also 'La Vie Humaine,' *Annales Archéologiques*, Vol. 15, 1855, p. 413).

This Last Judgment is strikingly analogous to representations of the same subject in French plastic art, notably that at Bourges. There is no doubt that Benedetto was powerfully influenced by French models. This is evident also in the façade of Borgo S. Donnino, the disposition of which reproduces the façade of St.-Gilles.

The sculptures of Borgo S. Donnino executed before the baptistery of Parma, show Benedetto's art perhaps at its best.

The two figures of Ezechiel and David (Fig. 12) in their nobility and poise are the masterpieces of twelfth century, I might almost say of mediaeval, sculpture in Italy. One of the finest examples of Benedetto's later style is the Flight into Egypt of the Parma baptistery (Fig. 13). Superb in composition, full of significance, breathing poetry from every line, this composition easily merits a place among the greatest achievements of plastic art. Although an architect, Benedetto, in this relief as elsewhere, shows himself a singularly unarchitectural sculptor. He never hesitates to sacrifice architectural lines and propriety to that dramatic action and appeal which he so particularly loved.

Benedetto, like Guglielmo, was much imitated, but, his successors, unlike those of Guglielmo, never succeeded in founding a living and permanent tradition. The magic of his art lay too much in the prosecution of technical details, in the denotation of psychology, and in exposition (by that I mean



FIGURE 12.—BORGO SAN DONNINO; DAVID, BY BENEDETTO (Phote, A. K. P.)

the interesting telling of a story) to lend itself readily to imitation. His followers ranged from mediocre to bad. Like Michelangelo, Benedetto broke a tradition and left chaos. Thus we find that in the well-known sculptures of the ambo at Modena an imitator of Benedetto has succeeded in reproducing only his mannerisms. Throughout the Appenini Parmigiani are extant numerous crude imitations of Benedetto's work, which often—as at Bardone—sink to the last depths of crudity. At Berceto we have an imitation—or perhaps it is a parody—of Benedetto's Dance of David.



Figure 13.—Parma; baptistery; Flight into Egypt, by Benedetto (Photo. A. K. P.)



Figure 14.—Parma; baptistery; Dance of David, by Benedetto (Photo, A. K. P.)

This lunette of the Parma baptistery (Fig. 14) is one of his most beautiful and profound works. The King David who plays is Christ, who announces through the harp (the Church) of ten strings (the ten commandments), His new message. The four musicians, Asaph, Heman, Ethan and Idithun, are the four Evangelists, by means of whom the Gospel of salvation was preached to the nations. The figures of all ages and both sexes who dance with joy are the peoples of the world, saved by the divine message. At Berceto this subject was caricatured (Fig. 15). David appears as an ass, the Evangelists as various



FIGURE 15.—BERCETO; LUNETTE OF WESTERN PORTAL (Photo, A. K. P.)

grotesque animals. The crude, almost preposterous imitation of the technical execution of Benedetto leaves no doubt that this debased sculptor was one of his followers. In the darkest hour of the Dark Ages cruder works had hardly been produced. Nevertheless, the school of Benedetto was not absolutely sterile, but the task of tracing the links which connect it with Nicolò of Apulia, called afterwards Pisano, must be left to the historian of thirteenth century sculpture.

¹ The symbolism of this subject, which is not uncommon in mediaeval art, has not before been explained, but is evident in the light of a passage from Walafried Strabo (*Glossa Ordinaria*, Lib. I, Paral. ed. Migne, *Pat. Lat.*, CXIII, 660).

The very last years of the twelfth century saw the appearance in the extreme north of a new genius, whose name is unknown, but who shows himself in his works no less brilliant, no less individual, no less revolutionary, than Benedetto himself. This sculptor worked in stucco at Cividale, S. Pietro di Civate, and at S. Ambrogio of Milan, where he executed the much discussed He introduced a new medium-stucco-by means of which he obtained a novel and striking technique. His art rests primarily upon his Lombard predecessors and he shows points of contact particularly with that sculptor (whom I call the "master of Benedetto" who has left us the two admirable prophets of the Piacenza museum. Nevertheless he does show certain characteristics which cannot be explained except on the hypothesis of foreign influence. This foreign influence cannot come from Constantinople, as has been assumed, for the works of our sculptor depart radically from the Byzantine tradition. not only in style, but in details of iconography. Numerous points of contact with the schools of the Ile-de-France, Languedoc, and Provence have long convinced me that this foreign influence came not from the Orient, but from the Occident; and photographs of Spanish Romanesque sculptures recently shown by Miss King, lead me to venture to suggest the possibility that our artist derived his inspiration in part from Spain. This notable personality, with which the twelfth century closed, inaugurated that long succession of artists in stucco and terra cotta, which flourished throughout the Gothic and Renaissance periods, and culminated in the school of the Della Robbia.

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¹ For example, he always places Peter to Christ's left, whereas Mr. Frothing-ham has shown the Byzantine tradition was exactly the reverse.

THE ROMAN TERRITORIAL ARCH

In a previous paper I showed how in Roman colonies it was customary to erect an arch at the point where the principal road, before entering the town, intersected the pomerial line or ditch. This arch, often miscalled a triumphal arch, must be called a colony or municipal arch. It served the civic purpose of marking the religious and legal line of demarcation between city and country jurisdiction, as well as the practical purpose of an octroi barrier. In this custom, Roman towns were following that of Rome itself and Rome had derived the idea from older cities of Latium and Etruria. My theory has been quite generally accepted and, so far as I know, has not been opposed.

In the present paper I propose to apply the same theory to territorial boundaries. It is a well-known fact that all territorial units in ancient Italy were marked by ditches and stones or cippi, and that the consecrated plow was used in starting these sacred territorial ditches just as much as in starting the pomerial ditches of the *urbes*. More than this it is generally admitted by recent historians that the original unit for the tribe was not the city or *urbs* but the canton or territory; that the fortified *oppidum* was at first only a temporary place of refuge from forays for man, beast, and property, and that whatever primitive custom or law there may be that relates to the religious consecration of the land and boundaries of the tribe originated in connection with the territory, and was only later transferred to the *oppidum*, after the town had become a permanent place of residence and pastoral and agricultural life had been supplemented by urban organization.

¹ Revue Archéologique 1905, II (VI), p. 216 ff.

² E.g. Cippus with *Fines Sabinorum* found at Coppido (Petit-Radel), in *Annali Ist.* 1832, p. 3; cippus with *Fines Albensium* found at S. Stefano (Phaebonius, *Hist. Marsorum*, p. 158). See Abate, *Abruzzo*, pp. 104, 429, 430; and for boundary wall between Sabini and Vestini, p. 43. Lachmann, *Gromatici vet.*, p. 163–164 and *passim*.

³ In some regions the old pastoral and agricultural life survived into historic times. In the present Abruzzi region, peopled anciently by the Marsi, Paeligni, Vestini, Aequi, and other tribes, as well as in the neighboring land of the Sabines, the small *oppidum* remained the rule and the *urbs* the exception.

It is logical, therefore, that we should look for the origin of the urban colonial and municipal arch in a territorial arch: a territorial arch that evolved out of some boundary mark previous to the use of the arch, such as a wooden lintel across two uprights or a trilithic stone doorway. The *Tigillum Sororium* in Rome with its wooden posts and lintel was a survival of such protoarches. This idea of a territorial arch is, I believe, entirely new, as was my idea of the colony arch on the urban pomerium.

It would be superfluous to do more than allude to the original similarities between the two classes of urban and territorial boundaries. The annual ceremony of reconsecrating the limits of the city, or amburbium, was paralleled in the earlier rites for reconsecrating the territorial bounds by the ambarvalia. In the same way as the whole of the urbs was reconsecrated as a greater templum to be followed by the reconsecration of each individual templum within the city, so in the territory, each piece of property, marked by its ditches and boundary stones, was reconsecrated by its owner. That these ceremonies were not confined to Rome but were common to all Italic races is indicated, among other things, by the text of the Iguvian Tables, where the rituals for both amburbium and ambarvale are given according to early Umbrian custom.

It has not been generally understood that Cicero refers to the territorial pomerium and not to the urban pomerium of the new colony when he berates Marc Antony for stealing the territory of the colony of Capua in order to give it to his colony of Casilinum. When he says that the plow that marked the new colony was made to almost graze the gate of Capua, he can only mean the plow which marked its territory.2 In the interesting early constitution of the Colonia Julia Genetiva (C.I.L. III, 5439) the instructions for establishing the colony include the digging of the terminal ditch of its territory, the fossae limitales (§104). This ditch was often supplemented by terminal cippi inscribed, where two colonies were coterminous, with the name of one colony on one face and that of its neighbor on the other. In order to show how sacred early boundaries were held to be, it is interesting to note that even as late as imperial times there took place an annual reconsecration of the original territory of the city of Rome:3 of

¹ Cato, De Agr. 141; Serv. Ecl. 3, 77: see Pauly-Wissowa, s. v.

² Second Philippic §40.

³ See especially the ceremony at Festi, or Roma Vecchia.

that territory which was laid out, according to tradition, by Numa, and goes back, in any case, to the time of the Kings, when the boundaries at the furthest, to the east and south, were only about five miles from the city and to the north and west were very much closer. This ceremony was probably in charge of the Arval brotherhood. That these ceremonies of territorial consecration lasted until the close of the Empire is shown by such inscriptions as that now in the Louvre found at Tomi (Kustendje): Matri deum | magnae | pro salute adq | incolumitate | . dd. nn. Augg. et Caess. | Aur. Firminianus | v. p. dux | limites prov. Scyt. | bonis auspiciis | consecravit.

This much of an introduction seemed necessary to create a logical necessity for some architectural monument at territorial frontiers. I have for several years held back from publishing this paper, notwithstanding the considerable number of territorial arches that I had listed, because I had not yet found a single one in Italy itself, except just outside Rome. This was not unnatural, because such arches would have been built in Italy, in all probability, only shortly before or during the reign of Augustus, for two reasons: First, because as an architectural form the memorial arch antedated by only a short time the Augustan age, and secondly because by the new Augustan territorial division the importance of the colonial boundaries was much diminished. My hope of finding such an arch in Italy seemed slim, indeed, but I have now discovered it, in primitive Abruzzi: the arch itself is destroyed, and only records of it remain.

This arch appears to have marked the boundary between the Paeligni and the Marsi at the narrow pass called Forca Caruso, which was by nature meant to separate two distinct areas. A colony of veterans was assigned to this region, at Superaequum, by Augustus. These colonists built a brick boundary arch at this pass and C.I.L. IX, 3304 is generally considered to be the dedicatory inscription that belonged to it:

Liviae. Drusi. F.
Augustae

Matri. Ti. Caesaris et
Drusi. Germanici
Superaequani. public

This arch would then have been dedicated to the Empress Livia. It was apparently quite a notable monument for this region.

It is mentioned in the lives of S. Ceridius and S. Rufinus. It spanned the Via Valeria, not far from Corfinium, near the ancient Cerfennia and the modern Castelvecchio. Until recently this neighborhood has been called, from it, all'arco. Near it was Statulae, a station on the Valeria. 1

Just outside of Rome itself there were three arches, all of them on the Via Flaminia and all seeming to mark certain territorial boundaries. The first of these was at the Mulvian bridge about two miles from the Aurelian wall and three miles from the urbs; the second at the point near the villa of Livia still called from it Prima Porta, eight miles out; the third at a point over twelve miles out, the so-called Malborghetto. Only the last of these arches still exists; it is a Janus of heavy construction and late date which has never been adequately studied; or rather, I should say, of which no thorough study has yet been published. Of the Prima Porta arch we know practically nothing definite. The arch of the Mulvian bridge can be studied on Augustan coinage, though its identification is not certain (Cohen, Aug. 229-239). Can we connect these arches with any definite territorial limitations?

It is known that the legislation of the late Republican and the early imperial periods not only recognized the sacred boundary of the pomerium as the limit of the *urbs* but established several other boundaries which must have been marked by visible objects such as cippi and arches. The first and most important was a one mile strip outside the pomerium. Within this mile limit civil jurisdiction obtained; beyond it military law ruled. This is shown, for example, by the *Lex Acilia* of 631–632 u.c., the *Lex Cornelia* of ca. 673 u.c. and the *Lex Iulia Municipalis*, as well as by such texts as Gaius IV, 104–105. The practical object of this was to ensure civil rights to the population which had so overflowed beyond the original limits of the *urbs* and its pomerium that it was quite as densely settled outside as inside these arti-

¹ Abbate, Guida dell'Abruzzo, I, 260; II, 138–9, 140, 141. Cf. monograph by De Nino, R. Ac. Lincei, Sept. 1897. The dedication to Livia of an arch would not be unexpected. The Senate voted to build a memorial arch to Livia after her death, but Tiberius appears to have objected to it.

² Drawings of it were made in the Fifteenth Century by Giuliano da San Gallo, who made a more or less fantastic reconstruction. This is published by Hülsen in his magnificent monograph, *Giuliano da San Gallo*, and he adds in the text a cut of the arch as it is at present, entirely stripped of its marble facing. I expect to publish a study of this Janus.

ficial limits. This mile strip corresponds roughly, as Lanciani says, to the expatiantia tecta; and its outer line at one time, at least, corresponded to the line of the octroi or duties. If we put the limit of the urbs at the Porta Ratumena, the mile limit would be at the Aurelian wall on the line of the Flaminia. Here we may imagine an arch to have stood which was probably incorporated by Aurelian in his wall. The next boundary seems to have been the Tiber; for the Flaminia this was marked by the Mulvian bridge with its memorial arch built by Augustus when he reconstructed and lengthened the Flaminian way. It was about two miles beyond the octroi line: that is three miles from the urbs, and here was the first station on the Flaminia. This two-mile wide region, between the densely populated parts of the city and the country proper is the suburban zone which Lanciani calls extrema tectorum. I do not know of any texts that show this Mulvian bridge boundary to have had any special legal significance. On the other hand the law seems to have taken cognizance of a seven-mile limit and of a ten-mile limit. 1

The site of the Prima Porta arch would about correspond to ten miles from the *miliarium aureum*.

The Janus arch of Malborghetto belongs to the age of Diocletian or Constantine in its structure which is practically the same as that of the Janus of the Forum Boarium at S. Giorgio in Velabro. I once detached a tile from its walls, which unfortunately broke into fragments of which I was able to recover only one with part of the stamp DD: NN. I believe that it indicates the reign of Diocletian and that the arch marks the boundary of the jurisdiction of the urban magistrates in Diocletian's reorganization of Italy. The modern idea that it may have commemorated the victory of Constantine over Maxentius in this neighborhood is absurd and against Roman custom and law. Arches were not built to celebrate victories in civil wars. Also the Janus

¹ Both of these boundaries may have been marked, probably by arches on the highway and by cippi. The seven-mile limit is mentioned by Isidore as that which could not be overstepped by liberti (!). The ten-mile limit is mentioned by Dio as the line beyond which in 6 A.D. Augustus ordered all gladiators and slaves that were for sale to be expelled. Isidore, who can hardly be made responsible for exactitude of statements, seems to have confused liberti and slaves and it is quite possible that his computation of miles was not the technically exact one from the *urbs* but the popular one from the densely-populated part of Rome, *i.e.*, from the Mulvian bridge.

form was one that from the beginning was associated with topographical boundaries and not primarily with triumphs.

I mention these three arches near Rome more as problems to be investigated in this connection than as in themselves throwing light upon the subject of this paper, and shall now consider certain literary, artistic, epigraphic, and numismatic evidence and then pass to existing territorial arches of assured character outside of Italy.

Territorial Arches of the Agrimensores.—The drawings illustrating the text of the manuals written by the Roman agrimensores of the imperial period which are preserved in the manuscripts are undoubtedly fairly accurate reproductions by early medieval copyists of originals of classic times. The drawings in Lachmann's 1 edition of Frontinus which present a graphic sketch of various types of the territory of a colony include several where an arch is drawn on the boundary line. Thus, in Figure 41 there is an arch at the stream which forms the natural border of this colony. In Figure 49 there is an arch inscribed IMP.C.AVGVSTVS spanning the road where it crosses the frontier of this other colony. Again, in Figure 62, it is beside a stream that the boundary arch is placed (cf. Figure 38).

There is no doubt, therefore, that in connection with laying out the territory of a colony the official Roman surveyors recognized the custom of placing a colony arch on the line of main approach; this arch certainly has no connection with the town of the colony. It will soon appear that a large proportion of territorial arches were at rivers, because rivers were used for boundaries.

Janus Augusti of the Provincia Baetica.—The clearest epigraphical evidence is that connected with the Janus Augusti in Spain. The famous Via Augusta built by Augustus across Spain to the pillars of Hercules at Gades was spanned on the north border of the province of Baetica, at the river Baetis, by an arch called the Janus Augusti, from which the numbering of the milestones began, reaching southward to Gades. The inscriptions C.I.L. II, 4697 to 4734 show that this scheme continued during the early empire. In 4701 the road is said to extend a Baete et Iano Augusti ad oceanum. In 4702 we read ab arcu unde incipit Baetica viam Augustam [restituit]; while 4703 gives the slight variant, ab Iano Augusto qui est ad Baetem usque ad oceanum;

¹ Die Schriften der römischen Feldmesser (1848-52).

and 4697 still another, viam Augustam ab Iano ad oceanum refecit. Here we find expressly stated that the province of Baetica begins at this arch. The arch—not the river—bounds it at one end and the ocean at the other. Augustus in his reorganization of Spain had made the southernmost section, the Baetica, a senatorial province and the arch marked the point where the Via Augusta, the only Roman imperial highway, in its course from the Gallic border across the whole peninsula, entered this province. It cannot, therefore, be argued that this arch was built here in order to mark the beginning of the Via Augusta, as it was nearer its end than its beginning.

These inscriptions point to another interesting conclusion through their use of the two words ianus and arcus as synonymous terms descriptive of one and the same monument. shows that we can and should apply to an arcus the same symbolism and meaning that is attached to a ianus, that of a consecrated passageway on a border-line; it being understood that ianus is the earlier and arcus the later term and that ianus usually denotes the heavier and earlier structure either with four openings or with a heavy and long passageway between the two fronts, whereas arcus is generally used of the thinner, slenderer structure which can be passed only in one direction. This conclusion is important as confirming the unbroken unity in the chain of Roman monuments from the Janus of the primitive Rome of Numa to the triumphal arch of the Empire. This unity has always been denied, and I believe that I have been the first to insist upon it.

The Boundary-Arch of Cilicia at Kodrigai.—Dr. Kubitschek¹ and Professor Ramsay² have brought into prominence, from numismatic evidence, a triumphal arch built on the frontier line of the province of Cilicia ἐν Κοδρείγαις ὅροις Κιλίκων.³ Annual games were celebrated here by the inhabitants of Tarsus and of the whole province. They are commemorated on a number of coins of Tarsus struck off in the third century with the above legend. The title of the place, ἐν Κοδρείγαις, is undoubtedly derived from the triumphal quadriga of the Emperor

¹ Article in the Wiener Numismatische Zeitschrift, XXVII, pp. 87 ff.

² References to Ramsay's discussions of the Kodrigai arch can be found in note 1 on page 169.

^{*} The full caption is AΔP. CEYHPIANHC. TAPCOY. MHTPOTT. EN. KOΔPITAIC. OPOIC. KIΛΙΚΩΝ. CEYHPEIA, ΟΛΥΜΠΙΑ. ΕΠΙΝΕΙΚΙΑ.

Septimius Severus which apparently crowned the arch. Dr. Kubitschek believes this site to be at the southwest end of Cilicia, perhaps at the arch whose modern title is "Jonah's Pillars," described by writers from Pococke until recent times. Professor Ramsay, on the contrary, gives reasons for identifying the arch of Kodrigai with an arch still existing near Bairamli, some ten miles north of Tarsus, across the Roman highway (Fig. 1). The arches will be described presently.



FIGURE 1.—Arch of Bairamli, Cilicia

Tarsus owed a great deal to Septimius Severus, who passed through its territory on his way to defeat Pescennius Niger in the greatest battle of his career near Issus. He made a point of punishing or rewarding the cities of Asia Minor and Syria according to their policy in this crisis. He made Tarsus the metropolis of Cilicia and enlarged the province by the addition of Isauria and Lycaonia. There is a tradition that for some time Antioch, which had opposed Septimius Severus, was punished by being deprived of its games, and it is supposed that the games were transferred to Kodrigai and that the charioteers and athletes of Antioch were obliged to go there to compete. The special history of Antioch attributed to Malalas (VI cent.) relates (p. 407) that Diocletian built a stadium at Antioch for the Olympic games in order that Antiochene victors need not go as far as "Codriga" in Cilicia to receive their crown by the river Argyros

(ἐν ᾿Αργύρῳ). Apparently, then, Kodrigai remained for nearly a century the great centre for the games for both Syria and Asia Minor. The arch was presumably built to commemorate the emperor's generosity and the new boundary which he gave to the province. I would not venture to identify it with the remains of the arch called "Jonah's Pillar," but it certainly seems impossible that it should be the Bairamli arch because, as will soon appear, the Bairamli arch is such a thin screen-like structure that it could not have supported or had space for the imperial quadriga that we know to have been on the attic of the Kodrigai arch.

Boundary Arch of Antioch and Mopsuestia.—I will cite two further instances of boundary arches recorded on coins, both of them in Asia Minor.

The coins of Antioch of Caria struck under Trajan-Decius, Valerian, and Gallienus, with the legend ANTIOXEON, show a bridge over the Maeander spanned by a triple arch. As the river was at quite a distance from the town it is evident that this marked the boundary of the Antiochian territory. 1

A less clear case appears on the coinage of Mopsuestia, in Cilicia under Valerian. Here an arch appears on a bridge which spanned the Pyramus. It has the inscription AΔP.MOΨΕΑΤΩΝ. ET. Γ KT with $\Delta\Omega$ PEA at the bridge and the name TYPAMOC. It is known that the city received the added title of Hadriana, though it was one of the free allied cities, and it seems probable that the arch at the river commemorated the territorial reorganization under Hadrian. It would not be certain whether this was an urban or a territorial arch, as the city was built beside the river, and to add to the difficulty, exactly the same arch and bridge appear on contemporary coins of Aigai, which was situated not far from Mopsuestia. It would seem, therefore, as if bridge and arch marked the boundary line between the territories of these two cities and the mountain tribes on the other side of the river. These coins are described in Head, Hist. Num.² pp. 716, 725.

Arch at the River Scylax.—The two cities of Sebastopolis and Heraeleopolis in the province of Pontus in Asia Minor combined to build an arch at the bridge over the river Scylax, a tributary of the Iris, on the line dividing the territory of these cities. This was in 137 A.D. under Hadrian, when the well-known historian

¹ Head, *Hist. Num.*², Fig. 303.

Arrian was governor of Cappadocia, and the occasion may have been the reorganization of Asia Minor by Hadrian,¹ after Bithynia and Pontus had been changed, in 135, from a senatorial to an imperial province.

Arches of Trajan's Bridge over the Danube.—On the column of Trajan there are several representations of the famous bridge built across the Danube for Trajan by his chief engineer and architect, Apollodorus of Damascus. This bridge, when completed, had a triumphal arch at each extremity. It was finished during the course of the first Dacian war. Now, it was not until the close of the second Dacian war about five years later, in 106, that Dacia was declared a Roman province, so these arches marked at the time they were built not only the boundary of the province of Moesia but the boundary of the Roman empire in the north.²

Passing now to a study of territorial arches which still remain in more or less good preservation, I shall enumerate briefly those of North Africa, Syria, Asia Minor, Macedonia, Gaul and Spain. None of them have any connection whatsoever with any other buildings or with ancient sites; they are at a distance from any centre of population and are so situated in some cases that it would be topographically impossible for them to be so connected or to be anything but detached boundary marks. Their only connection is occasionally with ditches, defensive walls, or natural passes and bridges. As my object is merely to make their purpose clear and not to deal with them in detail, these arches will not be described. This will be done in the corpus of arches which it is my hope to publish some day.

As the North African arches are in several cases dated and their purpose made clear by inscriptions, they will be mentioned first of all.

North Africa. 1. Arch of the Zama colony.—At a distance of about three kilometres from Zama and quite unconnected with any other site, is an arch which spans the Roman road at the junction (trivium) of the roads to Carthage and Uzappa. It is dedicated to the Emperor Hadrian as is shown by its fragmentary inscription C.I.L. VIII, 16441:

¹ Heberdey and Wilhelm, Reisen in Kilikien.

² Cichorius, *Traiansäule*, pls. 98 and 101. Cf. Cohen, *Trajan*, p. 542; Petersen, *Traian*. *Dakerkrieg*.

Imp. Caesari divi Traian[i parthici
Fil. divi Nervae nep. Traiano Hadriano
Aug. Pont. M[ax. Trib. pot..cos..pp.
L. Ranius Felix F. Aug. P. P. Pont, arcum cum..
Adiecta pecunia fecit ampliu[s
DD, PP.

As we know that it was Hadrian who established the colony of Zama, this arch was evidently put up when the boundaries were first established. It was particularly appropriate that it should be built and dedicated by the religious leader and high priest of the community, the *flamen augustalis*, because the ceremony of consecrating the boundary was a religious one and may well have been delegated under the empire to the leaders of the national politico-religious order of the Augustales, who had charge of the cult of Rome and Augustus.¹

2. Arch of Thugga (Dougga).—The boundary of the territory of Thugga seems to be marked by an arch which stands on the bank of a stream at a distance of about four kilometres from the town of Thugga, at the junction (trivium) with the road leading from Tunis to Sicca Veneria (El-Kef) through Thibursicum Bure. It was built in 305 A.D. by the colony of Thugga and dedicated to the Emperors Diocletian and Maximian and the Caesars Constantius and Galerius. The inscription reads, C.I.L. VIII, 15516,

On one face:
Victoriis
Imperatorum
nostrorum
Col. Thugg. devota

On the other face:

Victoriis

Caesarum

nostrorum

Col. Thugg. devota

It commemorated, probably, the territorial redistribution of Diocletian. That it was dedicated by the colony of Thugga at a distance of four kilometres from the town is absolute proof that it was on the boundary of the colony's territory when we consider that it was also at the natural boundaries of a stream and a junction of highways.²

3. Arch near Membressa.—Perhaps the arch near Membressa has a more general bearing than a colonial boundary arch. It

Poinssot, Bull. Ant. Afr. 1884, p. 373; Cagnat, Rapport, IV, 56, etc.

² Espérandieu, C. R. de l'Acad. d'Hippone, 1883, VIII, 16; Tissot, Troisième Rapport, p. 6; Bull. Ant. Afric. II, 1885, p. 96, etc.

is at the entrance to the bridge that spans the river Medjerda, called Medjez-el-Bab, which may form the boundary at this point between the province of Africa and the kingdom of Numidia. This boundary was marked for a long distance by a deep ditch called the Fossa Regia, with its line of stones or low wall and with boundary stones at intervals. Poinssot¹ has traced it to the Medjerda along the watershed line from the chain of hills near Thugga.

There are several other African arches that might possibly be reckoned in this class. I might mention among these the arch dedicated to Commodus in 188 A.D. at Hr. El Ust, in the plain



FIGURE 2.—TRIPLE ARCH AT LAMBAESIS, AFRICA

called El Ghorfa, not far from Assuras and surmounted by a statue of Janus, indicating that it was a road arch, perhaps on the boundary of Assuras territory (C.I.L. VIII, 16417). This is confirmed by the fact of its dedication by the sacerdos publicus.

4. Arch at Lambaesis.—I mention here a triple arch near Lambaesis (Fig. 2) as it illustrates how arches were used to mark divisions of jurisdiction. In this case the arch seems to mark where military jurisdiction ends and civil jurisdiction begins, or vice-versa. It is known that a large permanent military camp was first established at Lambaesis for the Third Legion, which formed the garrison of the province, and that Hadrian delivered

¹C. R. Acad. Insc. 1907 (pp. 466-81), with two maps; cf. Bull. Comm. Arch. Monum. Hist. 1902, p. 483. Bull. Ant. Afric. III, 1885, p. 110, etc.

a famous oration there. After a number of years, as often happened, a town grew up in the neighborhood of the camp and received city rights under the Emperor Septimius Severus. The city had its territory as a colony and it became necessary to restrict the ground within its limits where military was not displaced by civil jurisdiction. Across the road, therefore, that connected the city with the camp, an arch was built which would seem to mark the boundary between the two authorities.¹ The road was called *Via Septimiana* (for the change took place under Septimius Severus) and runs northward. There is another arch on the same road, nearer the city and marking the pomerium line



FIGURE 3.—Arch "Bab-el-Hawâ," Northern Syria

of the city, while the further arch marks that of the camp. Still another arch stood across the road running east of the camp, toward Verecunda, with a single arcade and built under Commodus (C.I.L. VIII 2699 = 18112; 2700 = 18246).

Arches of Syria. 1. The Bab-el-Hawâ.—There is in the northernmost section of Syria a very interesting instance of a provincial boundary arch in perfect preservation. At a distance of about forty miles from Antioch, the ancient highway leading eastward, from Antioch to Chalkis, is spanned by a plain broad low arch unconnected with any site, ruin or wall (Fig. 3). The region is now called the Djebel Halakah and the name of the natives for this arch is Bab-el-Hawâ "Gate of the Winds." It

¹ Cagnat, L'armée romaine d'Afrique, I.

was about half-way to Chalkis (Kinnesrîn), the next large city in this direction, and was in all probability intended to mark the border of the territory of Antioch. The road was the main eastern highway of Roman times, crossing the mountains at their lowest point, where the spurs of the Taurus join the upper Lebanon. The road here passes through a defile so narrow that at times it is literally cut out of the cliff. Then, as it debouches into a wide valley, the arch stands out conspicuously on the declivity. In the valley just below are several towns of considerable size, beyond the sphere of Antioch, especially Sermêda and Dara. I owe to the kindness of my friend Professor H. C. Butler all the above facts in connection with this arch as well as the photograph here reproduced.

2. Jonah's Pillar.—Another and even more important arch in Northern Syria is that which may be considered to mark the border line between the province of Syria and that of Cilicia toward the seabord. It is popularly known, in its present ruined condition, as Jonah's Pillar, and in ancient times probably marked the site of the Cilician Gates, the Κιλίκιαι Πύλαι. arch is not far east of Alexandretta, and south of Paias, near a castle called Merkes Kalessi, where the last spur of the Amanus mountains helps to form a narrow defile that opens out on the plain of northern Syria at one end while below the other stretches the plain of Issus. This arch was noticed as early as the thirteenth century. Even in the time of Pococke only the piers remained. They are built of reddish limestone blocks faced with alternate white and blue-black marble blocks with excellent mouldings. From old accounts it is evident that it was a structure far more sumptuous and monumental than the other gates of this class that I have mentioned. This would indicate the age of the Middle Empire.² The monumental inscription of the Emperor Septimius Severus used in the medieval walls of the Merkes castle would favor this hypothesis and may have been taken from the arch which may record the provincial boundary as fixed by Severus before 211 A.D., probably in 194 or 195.

A]YTOKPATOPAKAICAPA Λ [$\epsilon \dot{\nu} \kappa \iota o \nu$ CENTIMIONC[ϵ]OYHPO[$\nu \cdot \kappa \tau \lambda$.

¹ Willebrand, *Itinéraire*, pp. 135–136; Pococke's *Travels*, German Ed. 1754, II, p. 259, pl. XXV, 1.

² Heberdey and Wilhelm, Reisen in Kilikien (p. 19). Cf. Humann and Puchstein, Reisen in Kleinasien und Nordsyrien, and Neumann, op. cit.

It distinctly favors Kubitchek's theory that this arch should be identified with the Kodrigai arch of the coins of Tarsus. It was near here, on the Issus plain, that Severus' victory over Niger was gained in 194. The idea that this is a boundary arch is also supported by the fact which Pococke noted that a wall was connected with the arch on both sides of the road. From its position such a wall could have no relation to either a city or an enclosure but only to a boundary wall strengthening the defense of the defile. The heavy structure of this arch is perfectly adapted to supporting the imperial quadriga with its figures and its usual accessories which, from its name, we know that the Kodrigai arch must have supported.

We are reminded of the fact that an arch in honor of Germanicus was ordered built by the Roman Senate after his death in the region of Mt. Amanus, that is in these same mountains but further to the northeast. It may have been connected with the Amanian gates.

Cilician Arches. 1. The Bairamli arch.—At about ten miles north of Tarsus, just above a place called Bairamli, a plain arch spans the main Roman highway from Tarsus to the northern Cilician gates and appears to mark the special boundary of the territory of Tarsus. From the exceedingly plain and primitive construction, shown in Figure 1, which is from a photograph kindly sent me by Professor Ramsay, one might feel inclined to connect it with the age of Vespasian, who established the boundaries of the new province of Cilicia in 74 A.D., in which year the Cilician Era begins. But such a criterion is very uncertain, as nearly all such boundary arches were plain, and the work of engineers rather than architects. In no case, however, does it seem possible to identify it, as Professor Ramsay does, with the Kodrigai arch, as I have already explained, as it is too thin to support a triumphal quadriga.¹

2. Arch near Myriandus.² A road arch still spans the highway between Mopsuestia and Issus, not far from Myriandus, near where the coast road running east from Aigai (Ajas) is joined by

¹ Langlois, in R. Arch. 1857, XIII, p. 481 and pl. 294, who attributes it to the age of Constantine; Ramsay, 'Asiana' in Bull. Corr. Hellen. 1898, p. 237 and London Athenaeum, No. 3953, 1903. Cf. Ramsay's Pauline Studies, pl. XII and 'Cilicia, Tarsus and the great Taurus Pass' in Geographical Journal, 1903; and Cities of St. Paul, pl. II.

² Heberdey u. Wilhelm, Reisen in Kilikien in the Denkschr. d. Wiener Akad. 1896, Phil. Hist. Cl.

that from Mopsuestia (Missis) to Paias-Alexandretta. It is a plain arch of black basalt set between the rocks of a narrow defile where the road emerges from the Amanus mountains into the plain of Issus. Heberdev and Wilhelm thought they found traces of an earlier arch of white marble which was faced with the basalt at a late date. The narrow valley is spanned at this point by an ancient wall which would probably be found to have been connected with the arch. It may mark the territory of one of the large Cilician cities such as Mopsuestia or Aigai, and recalls the fine bridge boundary arch already mentioned (p. 163) as being reproduced on coins of both these cities and as probably standing on their dividing line along the river Pyramus. modern name for this Myriandus arch is Karanlik or Demir Kapu, and it is not far from Kurt Kulak. Standing as it does at the north end of the Issus plain it almost faces the arch called "Jonah's Pillar" at the opposite south end, on the border of Syria. It may possibly, in fact, mark the site of the so called Amanian Gates, the 'Αμανικαὶ πύλαι of classic writers.1

Macedonia. Arch near Philippi.—At a distance of about two kilometres from Philippi, the main Roman highway through Macedonia, the Via Egnatia, is spanned by a simple early arch, the upper part of which is in ruins. It has been natural, not to say inevitable, that this arch should have been popularly regarded as a memorial of the battle of Philippi. But this is a mistake. The style, it is true, would harmonize with this early date; but it was against Roman law and custom to celebrate by a triumphal arch an internecine struggle between Romans. A triumph could be celebrated only over public foes. Ammianus Marcellinus, writing four centuries later, says that his contemporary, the Emperor Constantius, was the first to break this law. The only possible hypothesis, situated as this arch is at a distance from the town, is that it marked the limit of the territory of the new colony, which was established here by Augustus very soon after the battle. This was, in fact, the most obvious point for a boundary arch. On other sides the colony's land was bounded by the mountains, the seaboard or a lake; but here it was bounded on the west by a stream, the river Gangos or Gangites, where the highway passed into the plain. The site is similar to that chosen for other territorial arches.2

¹ See Neumann, 'Zur Landeskunde u. Geschichte Kilikiens' in *Jahrb. f. Kl. Philologie*, 1883, p. 535 ff.

² Heuzey, Mission Archéologique de Macédoine, pp. 117–120; pl. II.

Gaul. Arches of St. Chamas.—Among existing arches in Gaul I know of but one certain instance of a boundary arch; or rather, in this case, of a pair of arches. This is at St. Chamas, in the neighborhood of Aix, the ancient Aquae Sextiae, between Avig-



FIGURE 4.—Arch of Alcantara, Spain

non and Arles. There are two arches, one at each end of an ancient bridge over the Thouloubre. They have long been admired for their simple elegance and symmetry and their dedicatory inscription of the time of Augustus:

L. Donnius C. F. Flavos Flamen Romae Et Augusti. testamento fierei iussit Arbitratu. C. Donnei Venae et C. Attei Rufei.

Here again, as at Zama, there is the religious connection which we have a right to expect. Here also the Flamen Augustalis is connected with the erection of the boundary arch, perhaps of the territory of Aix, probably as a record of the limitation of territory over which he had himself presided in the course of the Augustan reorganization of Gaul. Contemporary Augustan coinage (e. g. Cohen, Aug. 235) shows that this type of bridge arches was well known.¹

Territorial arches of Spain. 1. Alcantara.—It is curious that, of the few Roman memorial arches that remain in Spain, the majority are boundary arches.

On the spectacular bridge of Alcantara, whose six granite arches, 616 feet long, span the Tagus, the centre is occupied by a perfectly plain arch, 40 feet high, dedicated to Trajan in 105–6 A.D. (Fig. 4). The entire structure was built by the architect Lacer at the expense of twelve municipalities of Lusitania and the arch is probably on the boundary line between two sections of the province separated by the river.² The list of the contributing municipalities is prefaced by the sentence: municipia provinciae Lusitaniae stipe conlata quae opus pontis perfecerunt. The inscription on the arch dedicates the whole group, including the temple, to Trajan (C.I.L. II, 759).

Imp. Caesari divi Nervae f. Nervae Traiano Aug. Germ. Dacico Ponti f. Max Trib. potes. VIII. imp. V. cos V. PP.

2. Bara.—To another province, the northern Tarraconensis, the most important of the three into which Roman Spain was divided, belong two boundary arches. The first, popularly called "Arco de Bara," is about nine miles north of Tarragona itself, on the Roman road to Barcelona (Fig. 5). It was built under Trajan out of money willed by his friend and fellow

¹ Sturgis, Dict. of Architecture I, pp. 305-306. E. Desjardins, Géographie de la Gaule Romaine, I, 173; Atlas, pl. IX.

² The assumption of the expense by all the towns of the provinces is conclusive proof that the bridge and the arch were a common landmark and not one that belonged to any single town; evidently, then, this was a provincial boundary arch.

Spaniard L. Licinius Sura. It may well mark the boundary of the colony of Tarraco. The inscription, C.I.L. II, 4282, reads: Ex testamento L. Licinii L. F. Serg. Surae consacratum. While this arch is not in good condition it is architecturally more interesting than the Alcantara arch and stands at the natural boundary of a stream.

3. Martorell.—The second is called the arch of Martorell and



FIGURE 5.—ARCH OF BARA, SPAIN

stands on the Via Augusta at the south end of a bridge over the river Llobregat (Rubricatus), at its confluence with the Noya, at the logical point of a territorial boundary and quite unconnected—as are also the two previous arches—with any ancient site. It is some thirty kilometres west of Barcelona—ancient Barcino—and I am too unfamiliar with the ancient topography

of this region to suggest what boundary it may represent. Still, there is no doubt as to its purpose.¹

There are two other arches in Spain which I hesitate without study of the sites to place in this class. They are the arch of Cabanes in Valencia, built across the Via Augusta 19 kilometres northwest of Castellon; and the arch of Caparra, built by M. Fidius Macer, near a Roman bridge over the river Ambroz, on or near the site of Ambracia, between Placencia and Ciudad Rodrigo. The fact that this arch is in the form of a Janus would favor the theory that it was a territorial arch unless it could be shown that it stood at the intersection of two main arteries of an ancient city. Only excavations can settle the question in these two cases.

I am far from supposing that the above list includes all the arches that might be enumerated. As it stands it is sufficient, I believe, to prove a general custom carried from Rome and Italy to every province of the Roman empire. This custom was to mark boundaries along Roman highways by means of arches. These boundaries might be the furthermost border of the empire (as at the Danube), or the boundary of a whole province (as in Spain, Africa, or Cilicia), or the territory of a colony (Thugga), or the division between city and camp (Lambaesis). The majority of these arches are placed in one of two situations, both of them natural border lines, either at rivers, or at or in mountain passes. A few are on plains at the intersection of highways. As was the case with urban arches, with those of the pomerium, of the city gates, of the propylaea of temple and forum areas, the boundary arches showed where it was permissible to pass. Elsewhere along the border line it was forbidden to pass. early times the penalty for doing so was death.

A. L. FROTHINGHAM.

Princeton January, 1915.

¹ For all these Spanish arches the best description seems still to be that in Laborde, Voyage pittoresque en Espagne.

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PRELIMINARY DOWELS 1

On many of the plinth blocks of the south wall of the cella of the Parthenon, I observed some time ago the existence of a rather large cavity at the bottom of one end joint of each stone; this cavity is more or less regularly hewn, and, owing to its position,² cannot be the result of the work of robbers searching

for the lead sealing of clamps and dowels. Failing to discover, among treatises dealing particularly with the Parthenon, any interpretation of these cavities, I judged that an attempt to solve the problem would not be without advantage.

Examination of a number of these cavities reveals two facts: (1) they are always found at the undowelled end joints of the blocks, and (2) under



FIGURE 1.—HOLE FOR PRELIMINARY DOWEL (Photograph)

each cavity, on the upper surface of the block lying below it, is always found a triangular hole, tooled like a pry hole, in which usually remain rusted traces and bits of iron, not fastened by lead.³ From this association between the cavity and the triangu-

¹I am indebted to Mr. W. B. Dinsmoor who kindly assisted me in the translation of this paper.

² It is always situated farther from the wall face than the dowel.

³ These triangular holes are interpreted by Mr. Stevens (in Fowler and Wheeler, *Handbook of Greek Archaeology*, p. 104, n. 1) as pry holes; he supposes that the pieces of iron in them were used "to give the crow-bar a solid hold in prying."

lar hole, we must understand that there was some intimate relation between them. In the hole was placed an iron object which was shielded or protected by the hollowed cavity.

Exactly what was placed here, I learned only quite recently, when, by means of the scaffolding constructed for the consolidation of the walls decorated with the Byzantine paintings, I was able to examine also the upper courses of blocks. In one of the plinth blocks near the southwest corner was found again the abovementioned cavity, and within this a bar of iron, placed obliquely in the corner formed by the lower block (A) and that (B) which adjoins the block (C) containing the cavity (Fig. 2). The iron of this bar is very badly preserved. The bar has a length of about

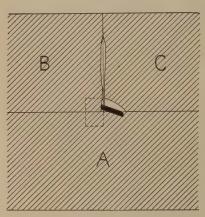


FIGURE 2.—PRELIMINARY DOWEL (Drawing)

0.11 m. and a rectangular section $(0.02 \times 0.03 \text{ m.}).$ Against plinth B the bar simply leans, while it is sunk in plinth A by means of the triangular hole, which was described above. Two similar bars, very well preserved, one now in the workshop in the Pinakotheke, the other in the magazine of the Acropolis Museum, are known to have come from the Parthenon. The former I had observed long before, but was then unable to explain the oblique

cutting of its ends; after the recent discovery, however, the purpose for which this was intended is quite evident.

The form of the bar, the manner in which it was braced between the two plinths A and B, and the form of the triangular hole on plinth A, all give evidence as to the function performed by this bar. Leaning against the same joint surface in which the dowels were placed, it served as a brace against horizontal sliding before the succeeding blocks were laid, and kept the joint tightly closed. These bars were doubtless placed before the dowels were set, but they were afterwards left, curiously enough, in their positions, for we find them even now. And since such a protruding bar would have obstructed the placing of the next block in the series.

the latter was partly cut away, leaving a cavity (C) which would surround the bar (cf. Fig. 2).

A new stage in the work of construction is now added to those previously known, namely, the bracing of the stones before they were dowelled. In the preserved building inscriptions, unfortunately, no mention of such work occurs. The name which was applied to the sloping pieces of iron now discovered is, therefore, lacking. In a Delian inscription are mentioned $\pi \epsilon \rho i \gamma o \mu \phi o \iota$, which would be a convenient name for them; but there they appear in the ceiling construction, and were evidently of a different material and served a different purpose. For the present, therefore, they may be termed, because of their function, preliminary dowels.

The need of these bars does not seem very urgent when it is a case of horizontal courses, since their purpose would be fulfilled also by the dowels, after the latter were once in position. These preliminary or auxiliary dowels were applied, however, to all the stones of the Parthenon. Their use, on the other hand, appears very necessary when it is a case of sloping blocks, as, for instance, raking geisa. And, that such braces were actually employed in the latter case, we learn from a bit of iron still existing in a hole beside the dowel for a raking geison, on the northernmost orthostate of the east tympanum of the Propylaea.² This bit of iron is doubtless part of a preliminary dowel, which here would have been useful, owing to the tendency of the geison to slide before it was dowelled.

Preliminary dowels were employed, therefore, not only in the Parthenon, but also in the Propylaea; on the other hand, they are not found in the Erechtheum or in the Temple of Athena Nike. We must not, however, regard them as an invention of the Periclean period, for a much earlier use of them is proved by the existence of the cavities and holes for them on the stylobates of the older temple of Dionysus and of the Peisistratid peristyle of the Hekatompedon,³ near the Porch of the Maidens. The triangular holes in the latter are so large that it is only reasonable to suppose that the preliminary dowels in the Hekatompedon were made of wood; the holes contain no traces of iron.⁴ Here,

¹ B.C.H. XXIX, 1905, p. 460.

² A.J.A. XIV, 1910, pl. IV.

³ Antike Denkmäler, I, Taf. 1.

⁴ Similar wooden braces are sometimes used also in work of the present day, but they are taken out before the succeeding blocks are laid.

moreover, the preliminary dowels must have acted also as proper dowels, the latter being absent.

As preliminary dowels do not occur in later buildings, it seems very probable that they were used only during the sixth and fifth centuries B.C.

Anastasios C. Orlandos.

ATHENS, 1914.

ARCHAEOLOGICAL DISCUSSIONS 1

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

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GENERAL AND MISCELLANEOUS

Ancient Theories of the Terrestrial Globe.—In Jb. Arch. I. XXXIX, 1914, pp. 98–120 (5 figs.), P. Friedlaender discusses the different views of the round shape of the earth that are found in ancient writers, expecially in Plato and Aristotle. Plato's picture in the Phaedo, of an immense sphere dotted with depressions, on the flat bottom of one of which, the known world, if olkovyter, was situated, with its land, water and air, while on the upper surface, in the region of the aether, was the "real" earth and the abodes of the blessed, is a combination of myth, philosophy, and physical theory, the physical scheme in turn being a combination of the scientific knowledge of the spherical shape of the earth, with the Ionian representation of if olkovyter, as the flat top of a circular or elliptical disk floating in space. Aristotle, who was indebted to Eudoxus, knew the five zones, an equatorial Africa, and an undiscovered "back side" of the globe, between the coasts of India and Europe.

Archaeological Notes.—In R. Hist. Rel. LXVIII, 1913, pp. 345-357, W. Deonna suggests (1) that the partial gilding of the bronze statue found in the Syrian sanctuary on the Janiculum is to be explained by the fact that pious worshippers in different lands and at different times have gilded parts of a statue to show their piety, i. e. one man a hand, another the face, etc. (2) In Egypt certain ugly dwarfs called nemou or nem are represented crowned with rushes dancing in front of tombs. They have to do with the mysteries of dying vegetation and its rebirth. In the interior of the heroon at Trysa, Asia Minor, dating from the second half of the fifth century B.C., are similar dwarfs, and this suggests that an Egyptian origin must be sought for the other figures. This is true also of the three dancers on the acanthus column at Delphi. Both the acanthus and the calathiscos suggest a rebirth and immortality.

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor Bates, Editor-in-charge, assisted by Professor C. N. Brown, Miss Mary H. Buckingham, Dr. T. A. Buenger, Dr. L. D. Caskey, Professor Harold R. Hastings, Professor Elmer T. Merrill, Professor Frank G. Moore, Professor Charles R. Morey, Professor Lewis B. Paton, Professor A. S. Pease, Professor S. B. Platner, Professor John C. Rolfe, Dr. N. P. Vlachos, Professor Arthur L. Wheeler and the Editors, especially Professor Marquand.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1914.

For an explanation of the abbreviations, see pp. 118-119.

Prehistoric Bronze Working.—In *Die Saalburg*, July 5, 1914, pp. 520–529 (12 figs.), A. Götze calls attention to the skill of prehistoric bronze founders especially in making chains.

A Metope from Adam Klissi.—In R. Arch. XXIII, 1914, pp. 346–348 (fig.), O. Tafrali publishes a cut and description of a metope (Tocilescu, Benndorf and Niemann, Das Monument von Adam Klissi, fig. 63, metope 15, Reinach, Rép. de la stat. p. 432, fig. 15) from Adam Klissi, the upper part of which, having fallen into the Danube (it is now at Bucharest) had not been published. It now appears that the figures of this metope are two trumpeters preceded by their leader. Its place is immediately before the standard bearers.

Thracian Archaeology.—In R. Arch. XXIV, 1914, pp. 54-66, Georges Seure gives a brief résumé of the archaeological activity in Thrace in the troubled years 1911-1913 and a summary of the new Bulgarian law relating to antiquities.

A History of Art.—In Storia dell' Arte, Parts 18-20 (Vol. I, pp. 161-256; figs. 79-140), Professor G. E. Rizzo continues his history of Greek art with a discussion of the Mycenaean period, and of Aegean art in its relations with Egypt. In Parts 16-17 (Vol. III, pp. 257-320; figs. 154-193), Professor P. Toesca discusses sculpture and the minor arts in Italy from the fourth to the end of the eighth century A.D.

Tritons.—In Neapolis, II, 1914, pp. 17-24, R. Macchioro-Parra describes the distribution of real or artificial tritons (Triton nodiferum) among the archaeological finds of the ancient world, and explains their appearance, probably in a ritual use, in certain vase-paintings.

Biblical Libraries.—Under the title Biblical Libraries, E. C. RICHARDSON, Librarian of Princeton University, has published a general account of the libraries of antiquity. He begins with the Babylonian period, passes to Egypt, then to Palestine at different times, to Persia, then takes up the Greek libraries, including those at Alexandria and at Pergamon, and finally the Roman libraries. He gives the plans of the principal library buildings so far excavated. [Biblical Libraries. By Ernest Cushing Richardson. Princeton, 1914, University Press. 252 pp.; 29 pls. 12mo. \$1.25 net.]

Skulls from Gazelle Point.—In Anthropological Publications of the Museum of the University of Pennsylvania, VI, No. 1 (Philadelphia, 1914), pp. 1–22; pls. 1–10, G. G. MACCURDY publishes twenty-four skulls from Gazelle Peninsula on the eastern end of Neu Pommern, an island east of German New Guinea.

EGYPT

The Figures on Proto-Dynastic Stone Palettes.—In Ann. Arch. Anth. VII, 1914, pp. 43–49 (pl.) C. G. Seligmann argues that the figures of defeated tribesmen on two proto-dynastic stone palettes from Egypt show an ethnic relationship to the early Egyptians with more or less negro admixture. The home of these people was probably East Africa.

Monuments of the Period Between the End of the Twelfth Egyptian Dynasty and the Theban Restoration.—In J. Asiat. Series XI, III, 1914, pp. 71–140, 259–301, 519–617, R. Welle endeavors to gather all the inscriptional material

that belongs to the period between the close of the twelfth dynasty and the beginning of the eighteenth dynasty and to arrange this in chronological order.

Hieratic Inscriptions in the Metropolitan Museum.—In B. Metr. Mus. IX, 1914, pp. 236–243 (3 figs.), Miss C. L. R(Ansom) calls attention to six small Egyptian vessels acquired by the Metropolitan Museum of New York in 1912, each of which has an inscription in black or red ink in old hieratic writing. It is not known from what site they came. The inscriptions are essentially the same in all, a prayer to Osiris to grant funerary offerings for a certain Senet-menet, daughter of Senet-uzet.

The Girdle of Rameses III.—In Ann. Arch. Anth. VII, 1914, p. 50, C. F. LEHMANN-HAUPT suggests that the girdle of Rameses III (see *ibid*. V, pp. 84 ff.; A. J. A. XVII, p. 270) is a product of the old technique of weaving with cards, or small boards, known to the Germans as Brettchenweberei.

Egyptian Dances.—In R. Arch. XXIII, 1914, pp. 332–336 (5 figs.), VALENTINE GROSS discusses ancient Egyptian representations of dancers, especially those found by M. Loret at Sakkarah (1897–1899). He finds that the movements are identical with some of those of the modern ballet.

The Origin of the Meroitic Alphabet.—In S. Bibl. Arch. XXXVI, 1914, pp. 177–180, A. H. Sayce states that in the Graeco-Roman age the Ethiopians of Meroe and Napata made use of a peculiar demotic (or cursive) alphabet, derived from hieroglyphs which were also used to represent the same sounds. Almost all the hieroglyphs were of Egyptian origin, but only about half the number of alphabetic-values attached to them was Egyptian. The alphabet which served as a model must have been written from right to left and have divided the words of a sentence one from the other by means of points. Among the alphabets known at the time in Africa there is only one which fulfils these conditions. This is the Aramaic. As early as the age of Isaiah, not only the Northern Sudan, but the far-distant Southern Sudan also had been visited by the Jews. The Aramaic alphabet was at the time the alphabet of the Jews, and it is probable that the Aramaic language was already their literary language in Egypt. Accordingly the Meroitic alphabet probably owes its origin to Jewish inspiration, perhaps as early as the age of Isaiah.

Bronze Currency in Egypt in Roman Times.—The currency of Egypt was distinct from that of the rest of the Roman empire until the monetary reform of Diocletian which probably took place in 296 A.D. The denominations of the bronze coins have hitherto remained undetermined. In Ann. Arch. Anth. VII, 1914, pp. 51-66, J. G. MILNE shows that although they vary in diameter from 10 to 38 mm., in the time of Hadrian they fall into five rough groups having approximately diameters of 14, 19, 24, 29 and 34 mm. variants of one millimetre each way are included, most of the coins will be comprised in these groups. From the death of Nero to that of Antoninus Pius there were probably only five denominations, namely, the drachma, half-drachma, diobol, obol, and dichalcon. The three larger sizes were maintained under Marcus Aurelius and Commodus. Under Claudius, the three smaller sizes alone were used; and under Tiberius, apparently the obol and dichalcon only. As the bronze coinage was a token coinage, the pieces were not struck according to an exact standard, and as usual in such cases the weights of the lower values are proportionately greater than those of the higher. Under Augustus, the Romans seem to have made experiments when

it was decided to abandon the Ptolemaic system with its silver and copper standards, and these were not settled until the thirtieth year of his reign. The writer also discusses the discounts in the payment of taxes and shows that $\dot{a}\rho\gamma\dot{\nu}\rho\iota\nu\dot{\nu}\dot{\nu}\nu\pi\alpha\rho\dot{\nu}\nu$ means money that did not have its full nominal value. The word $\kappa\dot{\epsilon}\rho\mu\alpha$ was used to designate small change.

The Graeco-Egyptian Portraits.—In R. Arch. XXIV, 1914, pp. 32–53 (7 figs.), A. Reinach begins a discussion of the Graeco-Egyptian portraits, some 400 of which are in public and private possession in Europe and America. Their discovery and provenience are briefly described and discussed; then their nature and technique are treated. Most of them are painted on a panel much higher than it is wide. The most usual technique is distemper for the foundation and draperies, and wax for the nude parts. An important group is entirely in encaustic. Distemper is used exclusively for a dozen portraits painted on canvas and about ten painted on wood.

Protraits from Antinoë.—The ancient city of Antinoë, opposite Rodah, near Cairo, was the scene of French excavations from 1897 to 1907. Many tombs were opened, and great numbers of portraits and of more or less ruined garments and other textile fragments were found. They date from the second century A.D. and later. The excavations, the textiles, and the portraits are described, illustrated, and discussed in an interesting and beautiful book by E. Guimet. [E. Guimet, Les Portraits d'Antinoé au Musée Guimet. Annales du Musée Guimet, Bibliothèque d'Art, tome cinquième. 40 pp.; 47 pls., 13 of which are colored; 19 cuts in text. 4to. Paris, no date, Hachette & Cie.]

BABYLONIA AND ASSYRIA

A Sumerian Legend of the Flood and the Fall of Man.—In S. Bibl. Arch. XXXVI, 1914, pp. 188-198, S. Langdon reports upon a Sumerian tablet in the Nippur collection in the Museum of the University of Pennsylvania. The remnants of the first two columns apparently sing the heroic deeds of the mother-goddess and the events which took place in her city Opis. In column III we find ourselves in the midst of a dispute between Nintud (one of the titles of Ninharsag) and Enki, or Ea. Evidently Enki, the water-god, had decided to destroy men by a deluge. Nintud said to the king: "O my king, the deluge sweeps away, yea the deluge sweeps away." Whereupon, "His foot on the boat straightway he set, and two . . . guards he placed." Then Ea (Enki) sent waters which swept over the fields. "The waters of Ea possessed the fields." On the first day of the first month it began and on the ninth day of the ninth month there was a passing away of the waters. After a considerable break our tablet gives us the name of the king who survived the flood. He is called Tagtug "a gardener," whom Enki summons to his temple and to whom he reveals secrets. We have here with great probability the Sumerian original of the Hebrew Noah. Although Tagtug appears as an immortal after the Deluge, yet he lost his incomparable gift by eating of a forbidden tree. The tablet tells us, immediately after the revelation of wisdom to Tagtug, of someone who took and ate, and was cursed with the curse of mortality. There is no escape from supposing that it is here the Sumerian Noah and not the first man who committed this great disobedience. The first lines preserved on this column read:—"(. . . the plant) AM-HA-RU he touched . . . he ate . . . the plant which wrought their

fate therein she came upon. Ninharsag in the name of Enki uttered a curse. Henceforth life until he dies let him not behold. The Annunnaki in the dust sat down (to weep)." Ibid. XXXVI, 1914, pp. 253-264 (2 pls.), S. Langdon reports that early in July the authorities of the Museum of the University of Pennsylvania succeeded in restoring the entire tablet. Only a few lines now fail us, and these are not vital to the interpretation. The composition, in regard to the scope of the theological problems involved, the vigour of its style, and its length compared with literary efforts before 2200 B.C., impresses one as an epic of first-rate importance. We have here the doctrines of the Nippur school concerning paradise, the loss of this primeval age of bliss, the origin of human misery attended by the loss of pre-diluvian longevity, and the means devised by the gods to comfort mankind is his sorrowful lot. The tablet as now completed consists of six columns of about 240 lines, most of which are intact. It begins with a description of the land of primeval bliss located on the island of Dilmun in the Persian Gulf. The forbidden plant was the cassia (see Museum Journal, V, 1914, pp. 141-144; fig.).

Historical Sumerian Texts.—Under the title Historical Texts (Philadelphia, 1914, University Museum. 242 pp. 4to.) Dr. Arno Poebel publishes with translation and commentary: 1. A Sumerian account of the creation of mankind and the deluge in which Ziugiddu, the tenth and last of the antediluvian kings, like Noah, builds a boat and escapes. The writer dates the tablet in the latter half of the dynasty of Babylon, and thinks that it, together with a list of kings (also published in this volume), formed part of a series giving a history of Babylonia from the beginning down to the time of the scribe. This is a different tablet from the one published by Professor Langdon (see above). 2. Four tablets giving new lists of kings. One (No. 2) dates from the fourth year of Enlil-bani, the eleventh king of Isin; and another (No. 4) from the reign of Damig-ilisu, the sixteenth king of Isin. 3. A history of the Tummal of Ninlil at Nippur. 4. A fragmentary vase inscription which shows that En-šakuš-anna and Enbi-Istar were contemporaries. 5. A discussion of the events in the reign of Eannadu. 6. Inscriptions of kings of Agade in Sumerian and Akkadian, which among other things prove that there were many pieces of sculpture in the temple of Enlil at Nippur.

Historical and Grammatical Texts.—Under the title Historical and Grammatical Texts (Philadelphia, 1914, University Museum), Dr. Arno Poebel has published a volume of 125 plates, of which 85 are autograph plates and 40 photographic reproductions of tablets in the Museum of the University of Pennsylvania.

Grammatical Texts.—In Grammatical Texts (Philadelphia, 1914, University Museum. 122 pp. 4to), Dr. Arno Poebel has published a treatise on Sumerian grammar. He discusses the noun-governed complexes, the personal pronoun (giving paradigms of the demonstrative and of some of the personal pronouns) and the Sumerian verb system also with paradigms. The work is based on tablets with grammatical texts from Nippur in the Museum of the University of Pennsylvania.

Legal and Administrative Documents from Nippur.—Dr. EDWARD CHIERA has published a volume of 102 tablets from Nippur dating from the dynasties of Isin and Larsa and concerned with legal and administrative matters. With

the exception of two, they are written in the Sumerian language, and comprise all the tablets of the dynasty of Isin in the Museum of the University of Pennsylvania. All the tablets are published in facsimile, besides twelve photographic reproductions, and twenty-six are transliterated and translated. The author gives a list of the personal names, and discusses the date of the capture of Isin by Rim-Sin, and the date formulae of the dynasties of Isin and Larsa. [Legal and Administrative Documents from Nippur, chiefly from the Dynasties of Isin and Larsa. By Edward Chiera. Philadelphia, 1914, University Museum. 110 pp.; 61 pls. 4to.]

Sumerian Amulets.—In Or. Lit. XVII, 1914, cols. 304–308 (4 figs), E. F. Weidner describes four old Babylonian tablets shaped like disks with spikes on the back that were evidently intended to stick into the wall of a house. These are inscribed with magical formulae designed to ward off evil spirits and contain the earliest specimens of magical literature that have come down to us. They belong to the time of the Dynasty of Ur about 2400 B.C.

Provision for the Court of a Viceroy of Umma.—In J. Asiat., Series XI, III, 1914, pp. 620-636, G. Contenau publishes a large tablet from Jokha (the ancient Umma) which contains a list of articles of food provided for the court of the patesi, or tributary king, of Umma. The tablet is dated in the reign of Dungi, king of Ur, and gives an interesting glimpse into the domestic economy of a petty king of the period about 2500 B.C.

Tablets from Erech.—In Exp. Times, XXV, 1914, pp. 420-423, T. G. PINCHES describes thirty tablets in the possession of Mr. W. Harding Smith. They are mostly of the nature of trade-documents, but give information concerning the worship and the persons dwelling in Erech during the reigns (Nabopolassar—Seleucidae) to which the tablets refer. Among the more interesting of the trade-documents is the text referring, apparently, to the sale of a necklace, or collarette. The tablet is dated in the month Sebat of the nineteenth year of Nabopolassar. The latest one is dated the second of Tammuz in the 162nd year, Alexander (Aliksandar) being king. The gap between the two periods represented by these tablets is about 350 years, and many changes, both political and religious, had taken place in Babylonia between the time of Darius Hystaspis and Alexander Balas, the most important for the country being the practical abandonment of the old capital, Babylon. During the Seleucid era, it is the deities of the city—Istar, Nana, and more especially Anu, the god of the heavens—whose names are met with, compounded with those of the inhabitants. The seal-impressions generally show Greek designs-female figures resembling Venus, cupids, lions eating their prey, etc., and one of the former, exceptionally, was engraved on a tiny cylinder horizontally.

The Religion of the Oldest Babylonian Inscriptions.—In Mitt. Vorderas. Ges. XIX, 1914, pp. 1–184 W. Förtsch undertakes to exhibit, first, the pairs, families, and groups in which the gods are arranged in the inscriptions of the earliest Babylonian kings, and to explain the reason for these groupings, which are much older than the arrangements in the official lists and throw light upon the origin of the various divinities. The second part of the treatise includes sacrificial lists from the time of Lugalanda and Urukagina. Here also the order in which the gods are arranged in the lists has historical significance.

A Description of the Chief Temple of Babylon and its Tower.—In Mémoires de l'Académie des Inscriptions, XXXIX, 1913, pp. 289 ff., P. Scheil reports the recovery of a tablet that has been lost since the death of George Smith in 1876. This contains exact specifications in regard to the Great Temple of Babylon and its seven-staged tower. Smith had already divined the contents of this tablet, but the progress of Assyriology has now made a more accurate translation possible, although it still presents difficulties (see also F. H. Weissbach in Or. Lit. XVII, 1914, cols. 193-201).

Gold and Silver in Old Babylonian Times.—In Or. Lit. XVII, 1914, cols. 241-245, A. POEBEL describes a tablet from the time of the dynasty of Ur which states that red metal, that is gold, is worth fifteen times the same weight of silver. Another tablet of the time of the dynasty of Agade gives the ratio as 8:1, and in a tablet of the time of Hammurabi the ratio is 3:1. Poebel holds that the 15:1 ratio is normal and that in the other cases the gold is alloyed.

A New Date for Ancient Assyrian History.—In *Mitt. Or. Ges.* 1914, No. 54, W. Andrae reports the discovery of an inscription of Tukulti-Ninib in which he states that Ilu-shumma reigned 780 years before his time. This would fix the date of Ilu-shumma as about 2034 B.C. (see also F. E. Peiser in *Or. Lit.* XVII, 1914, col. 308–310).

The Beginning of the Broken Prism of Essarhaddon.—In Or. Lit. XVII, 1914, cols. 344–346, B. Meissner shows how the beginning of the broken prism of Essarhaddon, which narrated the assassination of Senacherib and the overthrow of his two older sons, the murderers, by Essarhaddon, may be restored from a number of recently published fragments.

The Chronology of Asurbānipal's Reign.—In S. Bibl. Arch. XXXVI, 1914, pp. 181–187, C. H. W. Johns shows that in the legal documents published by him in Assyrian Deeds and Documents, a particular Eponym is close in time to another particular Eponym, because the documents dated in their Eponymies show many names in common, and further that one of those Eponyms is later than the other because the persons named in both have been promoted to higher offices in its records; and so, on the whole, we may provisionally arrange groups of Eponyms in their probable chronological order. Recently quite a number of tablets have been found written in this period and furnishing the names of some Eponyms not previously known from the Kouyunjik collections. We may fairly assume that we now know all the Eponyms after 648 B.C., that the custom of dating by Eponymies ceased with the fall of Nineveh, and that that event took place in 606 B.C.

The Names of Ancient Babylonian Cereals.—In Sitz. Kais. Akad. der Wiss. in Wien, Phil.-Hist. Klasse, 173, 1 (Wien, 1914, Holder. 216 pp.), F. Hrozný discusses the different kinds of cereals used in ancient Babylonia with their names in cuneiform. On pp. 181–194 (2 pls.) F. v. Frimmel tries to identify certain specimens found in the excavations of Nippur and Gezer. The varieties of grain he has not yet made out; but he has identified certain species of vetch, the Vicia Sativa, or the Vicia Ervilia, and the Vicia Palaestina.

SYRIA AND PALESTINE

The Temple of Solomon.—In *The Temple of Solomon* (Chicago, 1910, Open Court Publishing Company. 69 pp.; 28 figs.), P. E. Osgood discusses Solomon's temple at Jerusalem and the way in which it should be restored.

Figures of Fortune on Camel-back.—In R. Hist. Rel. LXIX, 1914, pp. 1-11 (pl.), F. Cumont publishes a peculiar terra-cotta said to have come from Damascus. Two female figures, richly dressed and wearing high, turreted crowns are seated upon a camel. He thinks they represent the two half-statues of Tyche as they were carried in the processions of some temple in the vicinity of Damascus or Palmyra. Heliodorus speaks of $\tau b \chi a \iota$; and in Syriac the plural Gadê was used for the good fortune of the planets Jupiter and Venus. The two figures are, therefore, to be explained in some such way. A somewhat similar terra-cotta from Syria recently acquired by the Louvre represents two female figures (one playing a flute) riding on a camel, but they are clearly not divinities.

Ancient Hebrew Weights and Measures.—In Klio, XIV, 1914, pp. 345–376, C. F. LEHMANN-HAUPT discusses Hebrew weights and measures and shows that they correspond with those of the Pheidonian system. He also discusses the royal as contrasted with the ordinary mina.

The Princeton Expedition to Syria.—In Division II, Section B, Part 5 of the Publications of the Princeton University Archaeological Expedition to Syria in 1904–1905 and 1909 (Leyden, 1914, E. J. Brill. Pp. 211–260; pls. 20–22; figs. 218–278), Professor Howard Crosby Butler publishes the remains of ancient architecture in the Djebel Halakah. The ruins described are at Kasr il-Benât, Kfellūsîn, Serdjibleh, Kefr Ḥauwâr, Burdaklī, Srîr, Tell 'Aikbrîn, Dera'mân, Kfêr, Tell 'Adeh, Burdj is-Seb', Dêr Tell 'Adeh, Zerzîtā, Kātūrā, Fidreh, Refâdeh, and Sitt ir-Rûm. In Division III (pp. 135–168; 6 figs.), Professor William Kelly Prentice publishes fifty inscriptions from the same district. One is bilingual, Greek and Latin; the others are Greek.

ASIA MINOR

The Hittites.—In Exp. Times, XXVI, 1914, pp. 25–26, A. H. SAYCE states that instead of one Hittite empire with its capital at Boghazkeui, north of the Halys, there were two empires, the second of which rose on the ruins of the first. This second empire was the Cilician empire of Solinus, which was founded by the Moschians—not by the Hittites proper—about 1200 B.C., and had its main centre at Tyana. It is to this second empire that the hieroglyphic inscriptions belong which testify to its spread from Lydia in the west to Carchemish in the east, and in which Sandes or Sandakos appears as the national god in place of Tesub. Most of the monuments, accordingly, which we have regarded as evidence of the existence of the earlier empire really bear witness, not to the Hittites of Boghazkeui, but to the Moschian Hittites of Tyana.

Dionysus at Smyrna.—In B.S.A. XIX, Session of 1912–1913, pp. 89–94 (fig.), Margaret Hasluck shows that Dionysus Briseus was a bearded Dionysus, who came to Smyrna from Lesbos. A seal in the British Museum, with the inscription Mυστῶν πρὸ πόλεως Βρεισέων, shows the identity of

Dionysus Briseus with Dionysus $\pi\rho\delta$ $\pi\delta\epsilon\omega$ s. His temple was outside the wall, not far from the stadium, which was inside.

The Priests of Helios at Rhodes.—In Klio XIV, 1914, pp. 388-389, F. HILLER V. GAERTRINGEN calls attention to a number of new names of the priests of Helios on the island of Rhodes.

GREECE

SCULPTURE

The Sculptures and the Restoration of the Temple at Assos.—In R. Arch. XXIII, 1914, pp. 381-412 (11 figs.), F. Sartiaux continues (see A.J.A. XVIII, 1914, pp. 210 and 514) his discussion of the temple at Assos. The arrangements of the blocks of the frieze proposed by Clarke, Collignon, and Itier are discussed and shown to be faulty. The metopes must have been placed in the two façades. A list of the various dates proposed for the temple, with bibliography, is given. The tentative nature of the construction shows that the building is early, but the knowledge of building methods, as shown by the cuttings in the stones, the masons' marks, and the dowelling, proves that the date cannot be earlier than 550. The plan and proportions point to the same conclusion. The temple dates, then, from the second half of the sixth century, before the Persian conquest.

The Sculptures of the Later Temple of Artemis at Ephesus.-- A second article on the sculptured drums and pedestals of the fourth-century Artemisium (see J. H.S. XXXIII, pp. 87 ff; A.J.A. 1913, p. 541), by W. R. LETHABY, is published in J. H.S. XXXIV, 1914 (pp. 76-88; pl.; 10 figs.). From the existing small fragments of the reliefs, he makes conjectural reconstructions of various scenes in the Heracles and Theseus myths and groups of sacrificial animals led by Victories, as on the Nike balustrade, both for the sides of the square pedestals and for the column drums, and he relates the best preserved of the drums, the Alcestis relief in the British Museum, to the Heracles series. He ventures the opinion that we have at Ephesus the work of Scopas assisted by his pupils in the same sense that we have in the Parthenon the work of Phidias and his assistants, with at least a possibility that the beautiful Alcestis relief is from the hand of the master himself. The dado effect of these sculptured bases, which were probably used on the antae as well as on the detached supports, is an oriental feature, found in porticoes and halls in Assyria and at Mycenae, as well as in the earlier Artemisium. The pediment had no sculptures. There were probably here, as at Samos, nine columns in each row across the western or rear end, in place of the eight columns with wide central intercolumniation of the east front. The peristyle was probably roofed with wood, the famous cedar ceiling of the temple.

The Boston Triple Relief Again.—In J.H.S. XXXIV, 1914, pp. 66-75 (2 figs.), R. Norton refutes in some detail E. A. Gardner's criticism of the Boston "throne" (*ibid.* XXXIII, pp. 73 ff. and 360; A.J.A. 1913, p. 540), showing both that Professor Gardner's observations of facts are faulty, being made from photographs and not from the marble, and that his reasoning is ill-considered, since the characteristics which he claims are inconsistent with a fifth century origin do actually occur in undoubted fifth-century works,

and are quite inconsistent with his theory of a modern or neo-Attic imitation of the antique. Thus, although the two "thrones," that in Rome and that in Boston, are so unlike anything else as to be beyond our present understanding, both in subject and in purpose, yet they are clearly pendants one of the other, though by different artists, and as clearly, are both works of the fifth century, B.C.

The Discobolus of Myron.—A marble fragment in the Kunstmuseum at Bonn, consisting of a pair of hands holding a discus, evidently belonged to a statue in the attitude of Myron's Discobolus and of the Ludovisi discobolus herm. These hands show that at this point of the action the fingers of the right hand were spread apart and touched the rim of the discus with their tips only. The work appears to be of the time of Myron and shows a marked tendency to naturalism. (B. Schroeder, Arch. Anz. 1914, cols. 96–97.)

The Holkham Head and the Parthenon Pediment.—In J. H.S. XXXIV, 1914, pp. 122–125 (2 figs.), G. Dickens severely criticises Sir Charles Waldstein's claim (J. H.S. XXXIII, pp. 276 ff; A.J.A. 1914, p. 214) that a colossal head at Holkham Hall is probably Phidian and quite possibly the actual head of Aphrodite from the East Pediment. Besides the lack of evidence from provenance and material, he finds the style absolutely inconsistent with this view, and calls the head an archaistic work of the Graeco-Roman school, as late as the Antonines. It is only the mask of a head, and belonged to the statue of a veiled goddess, Hera or Demeter, in which the veil was probably done in stucco. Such masks were not uncommon, where it was necessary to be sparing of the finer marble, the draperies being sometimes carried out in wood or an inferior stone.

A Statuette of Heracles in Boston.—In B. Mus. F. A. XII, 1914, pp. 44–45 (2 figs.), L. D. C(ASKEY) calls attention to a white marble statuette of Heracles nearly two feet high recently acquired by the Museum of Fine Arts in Boston. The hero is nude and stands with drooping head, his right hand resting on his club and the lion's skin hanging over his left arm. Except for the left forearm and part of the base, the figure is uninjured. The body is heavy and the head small. The writer thinks it a copy of a statuette, perhaps by Myron, made in the time of Hadrian. The figure is published in the Brunn-Bruckmann, Denkmäler Griechischer Skulptur, pls. 569 and 570.

The Maiden of Antium.—The well-known statue from Antium of a maiden in the act of offering is considered by A. Preyss in Röm. Mitt. XXIX, 1914, pp. 12–37 (pl.; 18 figs.) in connection with a torso found on the bank of the Ilissus. He thinks it possible that the Maiden of Antium was originally designed for the adornment of a tomb.

Portraits of Aristippus.—A Greek bronze statuette in the British Museum, acquired in 1865, represents a seated, elderly man, with close-cut hair and beard, wearing a himation and sandal-shoes, and with no attribute. The head is turned to the left and supported by the right hand. The most characteristic feature of the pose is in the left forearm, which lies across the lap wrapped in the cloak, and supports the right elbow—a feature that appears in three other statuettes, one in the Vatican, one in the Museo Barrocco, and one which was formerly in Dresden, but has now disappeared. These are all evidently derived from an original portrait statue of some philosopher, dating from early Hellenistic times. The life-size statue called Aristotle, in the

Palazzo Spada, to which a later portrait head has been adjusted, is a copy of an original similar to that of the statuettes but not identical in position, and probably a little earlier. They may both with some confidence be called portraits of Aristippus, the founder of the Cyrenaic school of philosophers. The head of the British Museum figure, the only one of the five that is preserved, serves to identify as Aristippus also the fine marble head in the Uffizi, called Alcibiades, and a gem published by Faber and by Visconti, but now lost. The British Museum paste gem inscribed $API = IIIIIY \le IIIIIY \le IIIIIY \le IIIIIIY \le IIIIIIY \le IIIIIIY \le IIIIIIY \le IIIIIIY \le IIIIIIY \le IIIIIIIY \le IIIIIIY \le IIIIIY \le IIIIIY \le IIIIIY \le IIIIIY \le IIIIY \le IIIIY \le IIIIY \le IIIIY \le IIIIY \le IIIY \le IIIY \le IIIY \le IIY \le II$

The Jupiter Orador at Madrid.—In Jb. Arch. I. XXIX, 1914, pp. 121-122, G. Dehn discusses the position of the legs and the character of the support in the Thracian coin-type cited as evidence for the Jupiter Orador at Madrid; and points out, on the evidence of the hair, that the work is not a true copy of a Greek original.

VASES

The Pottery Called Minyan.—In J. H.S. XXXIV, 1914, pp. 126-156 (13) figs.), E. J. Forsdyke publishes an historical and technical study of the fine, polished, monochrome or bucchero ware which was first noticed by Schliemann at Orchomenus in 1881, and named by him Minyan. It is wheelmade, has a peculiar soapy surface, and occurs in red, yellow, and black, but is most abundant as well as most perfect technically, in a fine silver grey, imitating silver. The shapes, whether cups, bowls, or goblets, are metallic, and have a characteristic high-swung, vertical handle, from which the classical cantharus was derived. From the distribution and stratification of this ware on the mainland of Greece and on the Aegean islands, occurring not at all in Crete, and from the fact that Hissarlik, where it occurs most abundantly, is the only site on which preliminary stages of development from primitive neolithic ware are found, the writer concludes that it was made at Troy and exported from there in pre-Mycenaean times, and represents an Asiatic influence, competing with or distinctly hostile to the Minoan, to which it finally succumbed. There was evidently an Asiatic colony settled at Orchomenus for a long time, from which this ware was distributed to the nearer parts of Thessaly; and other such settlements were on the Aspis hill at Argos, in Aegina, Melos, and elsewhere. All these places produced local imitations, which are easily distinguished from the genuine importation. There was more or less interaction, especially in regard to shapes, between Minyan and Mycenaean, as well as between Minyan and metallic vases, but the bucchero art was distinctly Eastern, as compared with the Greek taste and skill in painted decoration. The bucchero of classical times was probably made chiefly at Lesbos, and the black enamelled imitation known as "Aeolic," at Rhodes.

Geometric Pottery at Delphi.—In B.S.A. XIX, Session of 1912–1913, pp. 61–69 (fig.), M. L. W. Laistner describes geometric pottery from Delphi, which has improperly been called Proto-Corinthian. The shapes are few, practically only four: craters of medium size, two-handled bowls or scyphi, jugs (with trefoil lip or with a round lip that has a flattened edge), and amphorae (two fragments). One fragment of a pyxis also exists. The decorative scheme is to cover the body of the vase with a series of narrow horizontal bands.

The details of the maeander, the zigzags, hatchings, spirals, stars, lozenges, etc., are described. Human and animal forms also occur. This style is not original, as most of its elements occur elsewhere, but it is local, and its products were to some extent exported. It is most nearly related to the Attic style, as both lack a slip and there is a close resemblance in the human and animal figures and in the linear ornaments.

A Cylix at Oxford Signed by Brygos.—In J. H.S. XXXIV, 1914, pp. 106–113 (pl.; 2 figs.), M. A. B. Herford publishes and discusses a fragmentary vase which is signed on the handle by Brygos, but has more in common with the work known as that of Cleophrades than that which goes under the name of Brygos. It may be assigned to some advanced member of his school. The subjects of the exterior are: A, Greeks arming, and B, Combat of Greeks and Persians, in which a large, oblong, wicker shield is conspicuous. The circular picture on the inside shows the two warriors kneeling with drawn swords, on the alert, and looking intently in opposite directions. The reserved segment below them, most of which is broken away, is topped by an eggand-dart moulding. The subject is uncertain, but it was evidently very definite in the mind of the painter.

The Master of the Stroganoff Nikoxenos Vase.—In B.S.A. XIX, Session of 1912–1913, pp. 229–247 (4 pls.; 10 figs.), J. D. Beazley identifies sixteen vases as the work of one master, the same who painted the vase with the inscription NIKOXSENOS KALOS. This master, whose work is rather poor (Mr. Beazley calls him a clown) was a pupil of the Eucharides master. His date is not earlier than that of Euthymides. Two vases are added to the list of the Eucharides master.

Athenian White Lecythi.—In 1907, Dr. ARTHUR FAIRBANKS published a volume on the Athenian white lecythi with outline drawing in glaze varnish. He now adds a companion volume Athenian Lekythoi with Outline Drawing in Matt Color on a White Ground, with an appendix containing additional vases with the outline in glaze varnish (University of Michigan Studies, Humanistic Series, Vol. VII. New York, 1914, The Macmillan Company. 275 pp.; 40 pls. 4to. \$3.50). He divides them into eight classes and describes 365 specimens besides 31 additional drawings in glaze outline. The characteristics of the different classes are fully discussed as well as the scenes represented.

A Catalogue of Greek and Italian Vases at Yale University.—In 1913 Yale University acquired a collection of ancient vases including among others specimens of the Mycenaean, Geometric, Rhodian, Corinthian and Boeotian styles, as well as black-figured and red-figured Attic ware, and Italian vases of various kinds. These have now been catalogued by Professor P. V. C. Baur. There are 676 entries. [Preliminary Catalogue of the Rebecca Darlington Stoddard Collection of Greek and Italian Vases, Memorial Hall, Yale University. By P. V. C. Baur. New Haven, 1914, Yale University. 59 pp. 8vo.]

The Myth of Actaeon.—E. Mercanti discusses the myth of Actaeon, particularly as shown on a vase in the Boston Museum of Fine Arts and on one in the Santangelo collection. (*Neapolis*, II, 1914, pp. 123–134.)

Scenes from Tragedy on Two South-Italian Vases.—A fourth-century Campanian or Lucanian bell crater, found at Baiae and now in the Museum

at Schwerin, and a slender polychrome amphora in the Hermitage Museum, have as their main decoration two related scenes, evidently stage scenes from some tragedy, which have not yet been interpreted. They are published by J. Maybaum in Jb. Arch. I. XXIX, 1914, pp. 92–97 (2 pls.; 2 figs.). The picture on the crater shows an old man with white hair and beard, seated as a suppliant on a blood-stained altar, before which lies the bleeding body of a young woman. A younger but still bearded man is seated on a stool opposite, in an attitude of sorrow. On the amphora, the dead girl lies behind the altar in such a way that only her head is seen; the man seated on the altar has dark hair and beard; and two figures are advancing to attack him, a youth holding a bare knife, and an old (white-haired) man with a staff of unusual shape, which he is driving against the side of the suppliant. These may possibly be two representations of the same event, or more probably, different parts of the same play.

INSCRIPTIONS

An Eretrian Law.—In ' $A\rho\chi$. 'E ϕ . 1913, pp. 210–214 (6 figs.), G. A. Papava sileiou publishes an inscription discovered in 1912 in the garden of the villa of A. S. Georgiades, who supplies (*ibid.* pp. 214 f.; fig.) a diagram and notes on the place of finding and some observations on the walls and harbor of ancient Eretria. The inscription, inscribed boustrophedon upon six blocks of poros which once formed a stele or the post of a city gate, is probably the oldest inscription of Eretria that we have. Though very fragmentary, it seems to deal with judicial procedure. It may, perhaps, be Attic, dating from the time before the Persian Wars when Athens conquered Euboea.

The Legend of the Locrian Maidens.—In R. Hist. Rel. LXIX, 1914, pp. 12–53 A. Reinach discusses the inscription relating to the Locrian maidens, published by Wilhelm (Jh. Oest. Arch. I. XIV, 1911, pp. 163–256; see A.J.A. XVII, 1913, p. 547), and shows that the custom of sending them to Troy was a very old one interrupted from time to time but still in existence in the second century B.C. It probably came to an end with the capture of Ilium by Fimbria in 89 B.C. He argues that it really goes back to a primitive sacred marriage rite, and that Ajax and Cassandra were originally divinities.

The Year of the Archon Archippus (318/17 B.C.).—In 'Aρχ. 'Εφ. 1913, pp. 109–116, K. Maltezos corrects his former explanation of an irregularity of dating in a decree of the year of Archippus (cf. ibid 1908, p. 285). The dating indicates an intercalated year, whereas 318/17 must have been "ordinary." An examination of all the Attic inscriptions B.C. containing the expression μετ' εἰκάδας shows an ambiguous usage, the days being sometimes counted from the twentieth forward, sometimes from the last day backward. The [ἔνει καὶ νέαι] of the decree in question was probably due to a mistake of the stone-cutter, who had in his copy ἐνάτει μετ' εἰκάδας (=twenty-first, that is, on the ninth day from the end after the twentieth), which he wrongly interpreted as the twenty-ninth, the last day of the month, which was usually designated by ἔνει καὶ νέαι.

An Attic Epigram.—In ' $^{1}A\rho\chi$. 'E ϕ . 1913, p. 233, B. L(EONARDOS) publishes revised readings of the Attic epigram I.G. II, 2081 (Athens, Epigraphical Museum, No. 5370).

Decree of Chremonides.—A new arrangement and restoration of the fragments of the decree of Chremonides (I.G. Vol. II-III, Ed. minor, Pars I,

Fasc. I, Nos. 686, 687), supported not only by the sense of the text but also, in large part, by actual contact surfaces of the stones, is presented by K. K. SMITH in Cl. Phil., IX, 1914, pp. 225-234.

Attic Inscriptions.—In Cl. Phil. IX, 1914, pp. 417-441, A. C. Johnson publishes a series of notes on I.G., Vol. II-III, Ed. minor, Part I, Fasc. I, and discusses briefly the chronological limits of certain inscriptional formulae.

Inscriptions of Chalcis.—In ' $A\rho\chi$. 'E ϕ . 1913, pp. 215–217 (3 figs.), G. A. Papavasileiou publishes three stamps on amphora handles and four short sepulchral inscriptions, of which one, in Latin, marked the resting place of a Venetian councilor, Turinus Contarinus, who died March 15, 1346.

The Oath of the Cnidians.—In Berl. Phil. W., July 11, 1914, col. 894, A. WILHELM shows that the second line of the inscription found at Chalcis recording the compact between the Romans and the Cnidians (see A. Jardé, Mélanges Cagnat, pp. 51 ff., and E. Täubler, Imperium Romanum, pp. 450 ff.) is to be read & 'Ioula[i &] $\gamma_0[\rho]$ îı $\delta\rho\kappa_{i}$ vo $\kappa.\tau.\lambda$. This mention of the Forum Julium at this time (soon after 30 B.C.) is interesting.

The Inscriptions of Delphi and Mr. Pomtow.—In R. Arch. XXIII, 1914, pp. 413-424, ÉMILE BOURGUET writes severely of the errors committed by Mr. Pomtow in his writings on Delphian inscriptions, errors which are not confined to the field of epigraphy, but extend to other fields, such as accuracy of statement, propriety of expression, and respect for the property of others.

Notes on Delian Inscriptions.—In R. Ét. Gr. XXVII, 1914, pp. 138-143, M. LACROIX and G. GLOTZ publish notes on fourteen Delian inscriptions.

Notes on Inscriptions of Epidaurus.—In ' $A_{\rho\chi}$.' E ϕ . 1913, pp. 125–129 (8 figs.), Ch. A. Giamalides publishes corrections and additions to over twenty inscriptions of Epidaurus, I.G. IV, 946 A. ff. He finds that 1389, 1435, 1458, 1430, and a new fragment all belong to a pedestal which supported honorary statues of Sodamus, son of Damophanes, and of his son Nicatas.

Notes on Thessalian Inscriptions.—In ' $^{1}A\rho\chi$. 'E ϕ . 1913, pp. 143–182 (31 figs.), also pp. 232 and 237, A. S. Arvanitopoullos publishes supplementary notes and corrections to published inscriptions of Thessaly, chiefly from Hestiaeotis (I.G. IX², 332–355) and Perrhaebia (I.G. IX², 1268–1317 and B.C.H. 1911, pp. 239 ff., Nos. 8, 9, 10, 11). Most of these inscriptions were published by Kern under less favorable conditions. The removal of many of the stones from the walls into which they had been built has not only made possible more accurate readings, but also frequently disclosed inscriptions hitherto hidden. In ' $^{1}A\rho\chi$. 'E ϕ . 1913, pp. 217–220 (3 figs.), N. I. Giannopoulos publishes ten inscriptions from Thessaly. Of these two are votive inscriptions from Pherae, to Zeus Thaulios and to Zeus Aphrios, respectively. Ibid. 1913, pp. 232 f., G. K. Gardikas offers numerous Greek words of similar formation to the new word $^{1}\delta\iota\sigma\xi\epsilon\nu\sigma\delta\delta\kappa\omega$ found in Thessalian inscriptions by Arvanitopoullos (cf. ibid. 1913, p. 165).

Inscriptions of Lesbos.—In ' $A\rho\chi$. 'E ϕ . 1913, pp. 220–224 (6 figs.), P. N. Papageorgiou publishes a bibliography of Lesbian inscriptions published since his Supplement (1900) to I.G. XII², and also nine new ones, among which is an interesting epitaph in elegiac metre in honor of a priestess, apparently in a sanctuary of Aeacus. The published inscriptions of Lesbos now total 682. Ibid., pp. 225–228 (fig.), the same writer publishes supplementary notes and corrections to twenty-four inscriptions of Lesbos, most of which are in I.G. XII².

Inscriptions from Lycia.—Fifty inscriptions of Roman date, which were copied in Lycia in the spring of 1911, are published by H. A. Ormerod and E. S. G. Robinson, in J. H.S. XXXIV, 1914, pp. 1-35. They are chiefly epitaphs, with a few dedications to divinities, honorary decrees for athletes, etc. One, from the architrave of a rock tomb, is in the native language; the others are Greek. An index of 146 proper names is appended.

Miscellaneous Inscriptions.—In Sitz. Kais. Akad. der Wiss. in Wien, Phil.-Hist. Klasse, 175, 1 (Wien, 1913, Holder. 55 pp.; 4 pls.) A. WILHELM restores or comments on the following inscriptions: 1. No. 933 in Dittenberger's Sylloge, on the distribution of land on Issa to settlers from Corcyra Melaina; 2. An inscription from Salona, probably a decree of the Roman Senate; 3. The oracle of Mnasistratus (B.C.H. XXXIII, pp. 175 ff.); 4. A Spartan inscription recorded by Leake (Travels in the Morea, III, No. 6); 5. A Delian decree (B.C.H. XXXIII, p. 473); 6. An epitaph from Melos (Ath. Mitt. XIX, p. 141, No. 2), grave inscriptions from Acarnania, and dedicatory inscriptions from Amorgos, all in Athens; 7. The word γαζοφυλάκιον in an inscription from Miletus (Abh. Berl. Akad. 1908, Anhang, pp. 35 ff.); 8. An inscription from Alinda (B.C.H. XVIII, p. 39); 9. The letters ETEP Ω NO Σ on a bronze tablet in Berlin indicate that something has fallen out, perhaps μετά καὶ ἐτέρων < ών παρέσχετο τῷ δήμω φιλοτιμούμεν >os; 10. A stone from Thyssanus with an inscription of the third century B.C. ('Εφ. 'Αρχ. 1911, pp. 59 ff.) which was later turned around and used for a dedication to Domitian and Domitia.

Inscriptiones Graecae V, r.—A few corrections and suggestions on items in the new volume of the Corpus of Greek Inscriptions, comprising the Laconian and Messenian inscriptions, are made by M. N. Top in J.H.S. XXXIV, 1914, pp. 60–63. Especially the monograms combined of Π and M should be read as $\Pi o \mu \pi \dot{\eta} \iota \sigma$ or $\Pi o \mu \pi \dot{\sigma} \iota \iota \sigma$, not as $\Pi \dot{\sigma} \pi \lambda \iota \sigma$ Mé $\mu \mu \iota \sigma$, or any other two names. Also the $\xi\xi$ signifying a freedman is to be interpreted as the preposition, not as an abbreviation for $\xi\xi\epsilon\lambda\epsilon\dot{\iota}\theta\epsilon\rho\sigma$. The name $\dot{\epsilon} E \nu \dot{\nu}\mu a \nu \tau \sigma \sigma$ might be assumed as a Spartan form for $\dot{\epsilon} O \nu \dot{\tau} \dot{\tau} \sigma \sigma$.

The Inscription of Amia.—In Not. Scav. X, 1914, p. 423, D. COMPARETTI offers a different reading of the Greek inscription in honor of Amia found at Grugua, Sardinia and published by Professor Halbherr in Not. Scav. 1913, pp. 89 f.

On an Inscription of Monastir.—In ' $A\rho\chi$. ' $E\phi$. 1913, p. 228, P. N. Papageorgiou publishes a correction to an inscription of Monastir (Macedonia) published by Wace and Woodward, B.S.A. 1911–1912, p. 170.

COINS

Greek Coins Acquired by the British Museum.—Twenty-seven coins from various parts of the Greek world are pictured and described by G. F. Hill in Num. Chron. 1914, pp. 97–109 (2 pls.). He omits such coins, especially of Cyrenaica, as are likely to be published soon in the official catalogue. In commenting on the gift by the late Sir Robert Hamilton Lang of 394 small Cypriote coins, the remainder of a hoard discovered by him at Dali in 1869, Mr. Hill remarks that a study of the hoard leads to a correction of the date of the small one-sided ram's head obols of Salamis assigned in B.M.C., Cyprus,

Pl. IX, 7-9. They are not of the time of Euelthon, but considerably later, as well preserved specimens of them occur in this hoard, which dates from the latter half of the fifth century.

Ethnics on Greek Coins.—In Num. Chron. 1914, pp. 236–48, E. S. G. Robinson publishes an alphabetically arranged list of ethnics appearing on Greek coins. It is designed to supersede the now out-of-date list in Boutkowski's Petit Mionnet de Poche; but this present part is confined to genitives plural, other categories being reserved for a later occasion.

The Electrum Coins of Lampsacus.—In The Electrum Coinage of Lampsakos (New York, 1914, American Numismatic Society. 34 pp.; 2 pls.) Agnes Baldwin discusses the electrum coins of Lampsacus of which fourteen varieties and about forty specimens are known. She thinks that there was an early issue dating from the end of the sixth and beginning of the fifth century, and a later issue dating from about 450 B.c. The type is the same, a hippocamp on the obverse and an incuse square on the reverse, but it is more developed in the later coins. She thinks that Gardner and Jameson are right in assigning the coins with a small palmette above the hippocamp, and struck according to the Milesian standard, to the period of the Ionian revolt.

Greek Bronze Coins from Lycia and Pamphylia.—A list of some 185 coins, acquired in Lycia, Pamphylia and Pisidia in 1911, with descriptions of such as are not treated in the standard numismatic works, 44 in number, and photographic reproductions of 27, is given in J. H.S. XXXIV, 1914, pp. 36–46 (pl.), by E. S. G. Robinson. The greater number of coins are from the nearer parts of Asia Minor, but scattered specimens belong to Thrace, Lesbos, Syria, Phoenicia, and Alexandria.

Syracusan Coin-Engravers.—In R. Ital. Num., XXVII, 1914, pp. 147–168 (pl. and 2 cuts), A. Sambon concludes his study of the Syracusan coin-engravers of the fifth and early fourth centuries B.c., discussing the work of Cimon and his anonymous successors, of Parmenius, and of Euaenetus. The well-known decadrachm of the Jameson collection (from the hoard of S. Maria di Licodia), of which he gives an illustration, he agrees with Evans and Hill in attributing to an unknown artist, who, he thinks, may be the $\leq \Omega \cdots$, a collaborator of Cimon, who signed the type of the front-facing Arethusa, of which M. Sambon also supplies a picture in his plate. Farrer attributed the coin to Euaenetus; but it exhibits a difference of both type and artistic sentiment from the work of that artist.

GENERAL AND MISCELLANEOUS

Cyclopean Altars at Mycenae.—In 'Aρχ. 'Εφ. 1913, pp. 229–230, G. MISTRIOTES advances the view that Euripides (Iph. Aul. 150) in making Agamemnon use the phrase $\epsilon \pi l$ Κυκλώπων θυμέλας of Mycenae, is using the popular contemporary designation for the ruined city, which arose from the nature of its most conspicuous remains.

The Omphalos at Delphi.—In C. R. Acad. Insc. 1914, pp. 257–270 (3 figs.), F. Courby points out that the omphalos seen by Pausanias outside the temple of Apollo at Delphi was a copy intended for public view, while the real omphalos, as inscriptions and other literary evidence prove, was within the temple. It was kept in the adyton which he locates within the temple, on the south

side, 3.96 m. from the west end. In 1913, he found within this enclosure, which is 6.20 m. wide, a poros omphalos (Fig. 1), 0.275 m. high and 0.38 m. in diameter with an iron spike in the top. On the side are three letters, an E on its side and the word Fa. This omphalos evidently dates from the seventh century B.c. and was probably the sacred relic of the temple.

The Delphian Archons.—In Klio, XIV, 1914, pp. 265–320, H. Pomtow publishes a list of the Delphian archons from 302 to 202 B.C. adding twelve new names. The evidence for them is presented in full.

The Nineteen-Year Cycle at Athens.—In connection with his investigation to determine the date of the official adoption of the Metonic cycle in the political calendar of Athens (cf. 'A $\rho\chi$. 'E ϕ . 1908, pp. 143–150 and 284–314), K. Maltezos ('A $\rho\chi$. 'E ϕ . 1913, pp. 117–124) examines the evidence relative to intercalation for the years in regard to which his scheme of the cycle involves a difference in the matter of intercalation from that of Ferguson (Cl.

Phil. 1908) or that of Sundwall (Zur Frage von dem neunzehnjährigen Schaltcyklus in Athen, 1909–10). In support of his own scheme he finds that the years 325/4, 307/6, and probably 328/7 were intercalated; 324/3, 318/7, and 313/2 were "ordinary;" while for 327/6, 311/0, 309/8, 308/7, and 305/4 the evidence is either lacking or insufficient.

The Stade as a Measure in Herodotus.—In Klio XIV, 1914, pp. 338–344, F. Westberg examines various distances given by Herodotus and concludes that he used three different kinds of stade:

1. The Babylonian-Persian stade of about 198.39 m., or $7\frac{1}{2}$ to the Roman mile; 2. The stade of about



FIGURE 1.—OMPHALOS; DELPHI

148.85 m, or 10 to the Roman mile; and 3. The stade of about 178.2 m. based on the Attic-Roman foot.

The Sacrifice of Tyndareus.—Pausanias (III, 20, 9) tells of a mound which he saw near Sparta known as the $t\pi\pi\sigma\nu$ $\mu\nu\hat{\eta}\mu\alpha$, and that it was so called because here was buried a horse which Tyndareus had sacrificed when he made the suitors of Helen swear that they would protect her. In R. Hist. Rel. LXVIII, 1913, pp. 133–145, S. Reinach argues that Tyndareus was a horse god; that the Dioscuri were horse divinities; that at the place mentioned by Pausanias a divine horse had been kept; that in exceptional cases the horse was sacrificed; that from the sacrificed animal Tyndareus became the sacrificer; that the mound was the place where divine horses had regularly been sacrificed.

Mumming Plays.—In B.S.A. XIX, Session of 1912–1913, pp. 248–265 (6 figs.), A. J. B. Wace describes mumming plays in northern Greece, Macedonia, and Thrace. Apparently they were all once features of a winter festival, though in many places they are now performed in the spring. They are by no means confined to the Greek population.

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The Double Flutes.—In J. H.S. XXXIV, 1914, pp. 89-105 (tables; 8 cuts), J. Curtis publishes a study of the mechanism and use of the double flutes of the ancients, based largely on experiments made with models of the instruments that have been preserved in Naples, London, and elsewhere, and differing in some important matters from the statements of Howard (Harv. Stud. in Class. Phil. IV, pp. 52 ff.) and others. None of the ancient mouthpieces have survived and the pictures show only their outward form, in which the two flutes are alike. The writer's conclusions are somewhat as follows: In earlier times, when the two pipes were held at a wide angle, they were made on the same principle, blown like an oboe, with a reed inside of the bulbshaped mouth-end; and by a difference in the placing of the holes and perhaps in the size of the tubes, were made to play different parts of a single octave. During the period of great musical progress, 500-450 B.C., when the range of the singer's tones was extended, the number of holes was increased and the flutes were held parallel, so that either one could be played by both hands and could alone cover a whole octave. Now by changing the size of the bore and the manner of blowing one of the flutes to the syrinx principle, that of the penny whistle, the flageolet, and the flue organ pipe, without changing its outward appearance, it was made to play an octave above the other and thus gave the full range of the Dorian, Phrygian and Lydian tropoi, with their different harmoniai. The two flutes were never sounded at the same time and the single tone was always in unison with the voice. The notation of the Greeks accurately represents the relative pitch of the different tropoi. Their lowest note was about a tone below modern E. They recognized the difference between the major and minor tone, and hence could not have used the theoretical Pythagorean intonation.

Ancient Surgical Instruments.—A medical and surgical outfit, dating probably from the first or second century A.D. and including a balance, a glass beaker, a porphyry slab, and a box, besides three bronze cupping vessels and the instruments used in operations, was found in 1911 or 1912, near Colophon in Ionia, and is now the property of the Johns Hopkins University at Baltimore. The pieces, 36 in number, are described and illustrated by R. Caton, J. H.S. XXXIV, 1914, pp. 114-118 (3 pls., 2 figs.).

The Topography of Megara.—In B.S.A. XIX, Session of 1912-1913, pp. 70-81 (4 figs.), S. Casson reviews the arguments relating to the sites of Nisaea and Minoa. He concludes that the larger, eastern, hill of St. George is the site of Nisaea, and the smaller hill, to the west, that of Minoa.

Ianitsa.—In 'Aρχ. 'Εφ. 1913, pp. 230 f., G. MISTRIOTES defends his explanation of the origin of the name Ianitsa, ibid., pp. 20 f., against the criticism of G. Hatzedakes, Ελληνικαί Μελέται, p. 71. He believes that the Turks, when they conquered Macedonia, recognizing in the old capital Pella a peculiarly Greek city, made it their capital and named it "Iounanitsa," i.e. the city of the Iounan (Ionians), a name they still use for the Greek race.

ITALY

SCULPTURE

Roman Portraits in Copenhagen.—The Roman portrait sculptures in the Ny Carlsberg Glyptothek at Copenhagen are studied by F. Poulsen in *Röm. Mitt.* XXIX, 1914, pp. 38–70; 3 pls.; 19 figs. Of special interest is the portrait of Trajan.

The Marsyas of the Forum.—The much venerated statue of Marsyas in the Roman Forum has been recognized as of fourth century date. Furthermore it came to Rome between 200 and 170 B.C. In *Klio*, XIV, 1914, pp. 321–337, A. Reinach points out that in 188 Cn. Manlius Vulso camped for three days at Apamea in Phrygia which was the centre of the Marsyas cult, and argues that the statue was carried off to Rome from that place at that time. It is not unlikely that Manlius thought of Marsyas as a god connected with the early traditions of his race.

Antiquities from Lanuvium.—In B.S.R. VII, 1914, pp. 63-91 (17 figs.), A. M. Woodward describes and discusses fragments of sculpture derived from the excavations carried on in the years 1884-1890 at Civita Lavinia by the late Lord Savile. The fragments here described are 73 in all, seven of which are in the British Museum, the rest in the Museum of the Leeds Philosophical and Literary Society, at Leeds. They are the remains of six riders and seven horses, evidently a large equestrian group. The horses were prancing. The workmanship is Roman, the marble Italian. The second century A.D. is suggested as the probable date.

VASES AND PAINTING

Italiote Vases with Figures of Marine Animals.—In R. Ét. Gr. XXVII, 1914 pp. 144-152 (8 figs.), Morin-Jean discusses the Italiote vases with marine animals. In the Naples museum especially are amphorae and lutrophori upon which in a band separating an upper and a lower scene are various mollusks and other marine animals, drawn with great truth to nature. This type of decoration was first used about 350 B.c. and the finest examples of it date from the third period of Ruvo (350-300 B.c.). The well-known plates decorated with fish belong chiefly to the next period (300-250 B.c.), although carelessly drawn specimens date from the fifth period (250-200 B.c.).

Chronology of Vases of Ruvo.—In Neapolis, II, 1914, pp. 31-41, V. Macchioro defends his theory of the chronology of the vases of Ruvo and his arrangement of them in the Naples museum against the criticisms of Ducati (Rend. Acad. Linc. 1913, pp. 523 ff.).

Forgotten Roman Wall Paintings.—In B.S.R. VII, 1914, pp. 114-123 (5 pls.; plan), Mrs. Arthur Strong publishes colored drawings by Mr. F. G. Newton of paintings in ancient rooms on the Palatine. The rooms are: 1. A loggia which opens upon the extensive gallery known as the "Bridge of Caligula"; 2. A chamber immediately to the southeast of the so-called "Stadium" of the Palatine; 3. A room in a complex of chambers near or under the site of the baths of the Palace of Hadrian and Septimius Severus. In the first are two pictures, each containing a priestess and an attendant. In

the second the subject is a *lararium*. The vault of the third is decorated with three series of rectangular panels divided by decorative designs; in the panels are pastoral scenes. Further publications of a similar character are to follow. All these pictures are virtually unknown.

Drawings of Ancient Paintings in English Collections.—In B.S.R. VII, 1914, pp. 1–62, Thomas Ashby publishes an illustrated catalogue, with discussion, of 386 drawings of ancient Roman paintings. These drawings are at Eton. The ancient paintings are, in part, lost, which adds to the importance of the drawings.

INSCRIPTIONS

A Curious Epitaph.—A more accurate reprint of a curious and puzzling epitaph, previously known from *Ephemeris Epigraphica*, is published by H. Dessau in B. Com. Rom. XLI, 1913, pp. 149–153. It contains a Greek verse transliterated with blunders. Thus TVTOST, apparently for τοῦτ' ἐστιν, shows the Latin elision instead of the Greek. It is probably of the time of Augustus.

A Building Inscription.—Scanty fragments of a monumental inscription in the Roman Forum, from a building restored by Severus and Caracalla, are discussed by M. Bang in *Röm. Mitt.* XXIX, 1914, pp. 7-11 (2 figs.).

The Military Diploma of Lyons.—In R. Ét. Anc. XVI, 1914, pp. 290–294 (2 pls.), P. Fabia and C. Germain de Montauzan publish the military diploma found at Lyons in 1913. The two plaques are 13 cm. high and 10.5 cm. wide. They are almost complete and the small lacunae in the inscription can be restored with certainty. It is dated March 16, 192 a.d. and concerns a soldier of the Thirteenth Cohort *Urbana* stationed at Lyons.

Epigraphic Bulletin.—In their Revue des Publications relatives à l'Antiquité romaine for January-June, 1914 (R. Arch. XXIII, 1914, pp. 453-504) R. Cagnat and M. Besnier give the text of 213 inscriptions (20 in Greek and the rest in Latin) and notes on epigraphic publications.

COINS

Civil War Coinage of 68-69 A. D.—H. MATTINGLY deals exhaustively with the coinage issues of the period 68-69 a.p. in *Num. Chron.* 1914, pp. 110-137 (2 pls.), discussing the later issues of Nero, the "Autonomous" series, the coins of Galba, Otho, and Vitellius, and the earliest of Vespasian, as to date and places of minting, and somewhat as to the historical meaning of types. The article is thus a numismatic companion to the history of the "year of the four emperors."

Quadrantes Assigned to Augustus.—L. Laffranchi, in an article printed in R. Ital. Num. 1911, pp. 319 ff., argued that a somewhat puzzling series of quadrantes usually assigned to the reign of Augustus is rather to be attributed to the period 35–50 a.d. His views are briefly combated by H. Mattingly, who would hold to the traditional attribution. (Num. Chron. 1914, pp. 261–264)

Contributions to the Corpus Numorum.—Under this title the veteran F. GNECCHI describes 197 more coins from his collections, ranging in date

from Julius Caesar to Andronicus IV, Palaeologus. (R. Ital. Num. XXVII, 1914, pp. 169–206; 3 pls.)

A Correction.—In a recent work by Professor Casagrandi (La Pistrice sui tetradrammi di catana e sul aureo della collezione Pennisi: Catania, 1914) the author caustically criticises G. F. Hill for the alleged offence of publishing in his Coins of Ancient Sicily (Pl. VIII, 7) a false illustration of the Pennisi coin. Mr. Hill points out that the coin he represented was not from the Pennisi collection at all, but from that of the British Museum, and that it was most accurately reproduced. (R. Ital. Num. XXVII, 1914, p. 269.)

GENERAL AND MISCELLANEOUS

An Early Necropolis at Bologna.—In R. Arch. XXIII, 1914, pp. 321–331, A. Grenier discusses the early necropolis found in 1913 about 500 m. east of Bologna, outside of the gate of S. Vitale (G. Ghirardini, La necropoli antichissima scoperta a Bologna fuori Porta San Vitale, nota preliminare communicata alla Classe di Scienze Morali della R. Accademia delle Scienze dell' Instituto di Bologna . . . Bologna, 1913). He does not agree with Ghirardini's theory that the primitive settlement at Bologna consisted of several independent villages. This necropolis is the earliest found at Bologna, but it does not bridge the gap between the Terramare and the Villanova civilization. It does, however, show that the Villanova culture in the valley of the Po was as early as that in Tuscany. Perhaps those who brought it to Italy came from the north.

Stone Age Weapons from Populonia.—Stone age weapons from the vicinity of Populonia are discussed by A. Minto in B. Pal. It. XXXIX, 1913, pp. 85–91 (2 figs.).

Prehistoric Graves from Centuripe.—Prehistoric Sicilian graves at Centuripe are illustrated in *B. Pal. It.* XXXIX, 1913, pp. 92–98 (4 figs.) by P. Orsi.

An Archaic Tomb at Sardara.—In B. Pal. It. XXXIX, 1913, pp. 99–127 (3 pls.; 4 figs) A. Taramelli gives an elaborate account of an archaic tomb at Sardara, with a bronze statuette of the most primitive Sardinian art.

Oriental Influence on Early Italian Civilization.—The workings of pre-Hellenic Oriental influences on the primitive Italians form the subject of a paper by G. GHIRARDINI in B. Pal. It. XXXIX, 1913, pp. 137–159.

Masons' Marks at Perugia.—Some notes on the walls of Perugia by C. Densmore Curtis appear in *Röm. Mitt.* XXIX, 1914, pp. 1–6 (fig.). He has made a special study of the masons' marks.

A Nymphaeum near Castel Gandolfo.—The results of excavations carried on as long ago as 1841, in a nymphaeum on the shore of the Lago Albano, below Castel Gandolfo, are published by G. Lugli in B. Com. Rom. XLI, 1913, pp. 89–148 (2 pls.; 9 figs.). This Ninfeo Bergantino is in a grotto, and is of the time of Domitian.

Paganica.—The identification of the village of Paganica in the valley of the Aterno with a place of the same name, and a study of the roads in this part of the country of the Vestini form the subject of a contribution to R"om. Mitt. XXIX, 1914, pp. 127–139 (fig.) by N. Persichetti.

The Site of the Temple of Apollo on the Palatine.—Further arguments in support of his theory of the site of the temple of Apollo (southwest portion of

the hill, the site assigned by Hülsen and others to Jupiter Victor) are advanced by G. Pinza in B. Com. Rom. XLI, 1913, pp. 199–224, (pl).

Seneca and the Golden House of Nero.—In C. R. Acad. Insc. 1914, pp. 231–242 (8 figs.), F. Préchac points out that the statement that Seneca does not mention the Golden House of Nero is incorrect. There are several allusions especially in Epistles 90 and 115. His reference to the palace of the Sun suggests that the colossal group in the vestibule represented Nero as Helios driving a four-horse chariot. Such a group is shown on later coins.

The Second Festival of Carmenta.—The question of the establishment of a second festival (Jan. 15) in honor of Carmenta, together with the conflicting theories and traditions on the subject, and the restoration of a lacuna in the Fasti Praenestini at this critical point, are discussed in an elaborate study by Maria Marchetti in B. Com. Rom. XLI, 1913, pp. 154–184. She thinks the second festival dates from Romulus, and that his name should be restored in the inscription.

Baalbek and Roman Art Under the Empire.—The architectural ornament of the temples and other buildings at Baalbek, very minutely studied and compared with related designs in architecture all over the area of the Roman Empire, east and west, is made the basis for a more definite dating of the history of Heliopolis than has hitherto been reached, and also for a fuller understanding of the differences in the development of Graeco-Roman art in the different parts of the Empire. Beside the main cleavage between East and West, corresponding closely to the division between the Greek and Latin languages, there were subordinate varieties, as those of Syria and Asia Minor, and all of these interacted upon one another to some extent, through the migration of artists and other causes. At Heliopolis, two building periods, each of some duration, can be recognized. The Great Temple of Zeus was begun in the early Augustan period, with the founding of the Colonia Julia Augusta Heliopolitana, in the form of late Hellenistic art which was then current in the city of Rome; but before its completion, sometime before the Flavian period, specifically eastern tendencies were manifest. A second period of activity, embodied in the Small Temple (temple of Bacchus), with the porticoes of the fore-court and the Round Temple, began in the latter part of Trajan's reign and extended to that of Antoninus Pius. Later in the second century the decline set in here, as elsewhere in the Roman world. The elements of this study are the Corinthian capital and the acanthus leaf in general, the egg-and-dart moulding, the Lesbian moulding, the shell-niche, the scrollfriezes, etc. Incidentally it is seen that the earlier influence in the palace of Diocletian at Spalato was from Asia Minor, not Syria. (E. WEIGAND, Jb. Arch. I. XXIX, 1914, pp. 37-92; 5 pls.; 42 figs.)

The Mosaic Portrait of Virgil.—In Atene e Roma, XVII, 1914, cols. 65-94, D. Comparetti discusses the mosaic portrait of Virgil found at Hadrumetum in North Africa in 1898. It is perfectly preserved and once formed the decoration of a tablinum, while two other mosaics probably representing Aeneas and Dido decorated the adjoining alae. The latter are badly injured. The poet is represented seated composing the Aeneid, while Clio and Melpomene stand on either side of him. On the book which Virgil is holding is line 8 of the Aeneid. There is nothing ideal about the poet's face. The mosaic is clearly a portrait and dates from the end of the first century A.D. The

writer believes that Martin's identification of certain heads as portraits of Virgil cannot stand; neither can his theory that the first seven lines of the *Aeneid* are a later addition. The mediaeval portraits of Virgil are all imaginary.

Mosaics in the House of the Faun at Pompeii.—In Neapolis, II, 1914, pp. 42–99, 135–152, the history of the themes of the mosaics in the House of the Fawn at Pompeii is discussed in detail by W. Leonhard, who also traces the development of mosaic art in general and concludes that although it was much practised at Alexandria yet its origin was Greek rather than Egyptian or Asiatic.

Identification of the Residents of Houses at Pompeii.—When on the walls of a house at Pompeii are found electoral notices in which, in addition to the name of the candidate, there appears the name of a citizen in the nominative or vocative (according as he seems to promise his support or is requested to do so), we may recognize in the citizen thus named the occupant of the house. This principle is laid down by M. Della Corte, in Neapolis, II, 1914, pp. 153–201, tested by comparison with results obtained in other ways, and then used as a basis for a new and more elaborate list of occupants of houses in or about the year 79.

Southern Italian Museums.—Recent improvements in the arrangement of the museum at Bari and the restoration of the museum at Reggio-Calabria are briefly described in *Neapolis*, II, 1914, pp. 120–121.

The Peace of Pozzuoli.—In R. Arch. XXIII, 1914, pp. 341–345, R. Sciama discusses the article by J. Carcopino (*ibid*. XXII, 1913, pp. 253 ff.; A.J.A. XVIII, 1914, p. 238) on the peace of Misenum, 39 B.c., and concludes that the evidence does not show that Octavius, Antony, and Sextus Pompey met on the island in the harbor of Pozzuoli (Dicaearchia).

The Labarum of Eusebius.—In Studi Romani, II, 1914, pp. 216–223, P. Franchi de' Cavalieri returns to his account of the labarum described by Eusebius (cf. Studi Romani II, 161 ff.). No account was taken of his article in the Relazione della Commissione a S.A.R. il conto di Caserta, and the text followed by the Commission was an inferior one (an Italian translation of the original).

Dillius Vocula.—In Studi Romani, II, 1914, pp. 153–188, P. Fabia has an account of the career of Dillius Vocula, commander of the twenty-second legion (Tac. Hist. IV, 24), offering valuable material for the interpretation of the Histories of Tacitus.

SPAIN

Pre-Roman Remains at Cadiz.—In Boletin de la Sociedad Espagñola de Excursiones, XXII, 1914, pp. 81-107, Pelayo Quintero discusses the discoveries made from time to time in the pre-Roman necropolis at Cadiz, among which an anthropoid sarcophagus found in 1887, jewelry, amulets and other objects including several small heads are especially noteworthy. In 1912 some tombs were opened which contained skeletons.

Remains of the Cult of Mithra in Spain.—In R. Arch. XXIV, 1914, pp. 1–31 (13 figs.) PIERRE PARIS makes some additions to the list of inscriptions relating to the cult of Mithra in Spain, then describes and discusses the remains of the Mithraeum at Merida. A dedication of an ara genesis here dates from

155 A.D., and at this time the cult seems to have been most important. Various statues and reliefs were found, among them a Kronos with lion's head, a Kronos with human head (contemporaneous), a Venus pudica, a reclining Oceanus, and a seated Mercury. Further discoveries are possible.

FRANCE

An Engraved Bronze at Rouen.—In R. Arch. XXIII, 1914, pp. 337–340 (3 figs.), É. Espérandieu publishes an engraved bronze at Rouen. It is probably the handle of a simpulum. Engraved upon it with a burin are: Mercury with a goat; a snake-footed being holding above his head a sort of arch of lines and dots; and seven or eight small representations of man, animals and monsters.

Pre-Roman Sites near Marseilles.—In R. Ét. Anc. XVI, 1914, pp. 329–332 (fig.), H. DE GÉRIN-RICARD records the location of fourteen ancient sites in the vicinity of Marseilles.

Decorated Pottery at Meudon, near Vannes.—In R. Arch. XXIV, 1914, pp. 67–93 (9 figs.), Comte de Lantivy and J. de la Martinière describe pottery found at three places about Meudon, near Vannes (Morbihan). The forms of the vases are simple, usually without foot. The decoration is pressed in with a roller and is of simple linear character. The date is unknown, but the decorations resemble those called Celtic.

An Ancient Road near Marseilles.—In R. Et. Anc. XVI, 1914, p. 333, H. DE GÉRIN-RICARD reports that the ancient road which ran from Marseilles to Pourcieux, where it joined the Aurelian Way, may still be followed, especially between Terme de Peypin and Roquefeuil. It is from 4 to 6 m. wide, and its general direction from southeast to northwest. Remains of tombs, etc., are frequent along it.

Sculptures of Roman Gaul.—Commandant É. Espérandieu continues his important publication of the sculptures of Roman Gaul with a fifth volume devoted to the reliefs, statues, and busts of ancient Belgium. He describes briefly the sculptures of Reims, Laon (including the district between the Aisne, the Oise and the Meuse), Soissons, Champlieu, Senlis, the temple in the forest of Halatte, Compiègne, Beauvais, Amiens, Arras, Saint-Quentin, Boulogne-sur-Mer, Bavay, Brussels, Tongres (with Liège and Maëstricht), Arlon, Clausen, Luxembourg, Metz, and various sites in lower Lorraine. Nearly every piece described is accompanied by at least one illustration. [Recueil général des bas-reliefs, statues et bustes de la Gaule romaine. Par É. Espérrandieu. V: Belgique, Pt. 1. Paris, 1913, Imprimerie Nationale. 502 pp.; 1318 figs. 4to.]

The Lycurgus Mosaic.—In R. Arch. XXIII, 1914, pp. 435–436, E. Bizot corrects some details of the description given by Waltz (*ibid*. XXII, 1913, p. 292; cf. A.J.A. XVIII, 1914, p. 242) of the mosaic at Vienne with a representation of the punishment of Lycurgus. He lays great stress upon the effective composition of the mosaic.

The Musée Guimet at Lyons.—The Musée Guimet, founded at Lyons by M. Émile Guimet in 1879, was transferred to Paris in 1888. Since that time it has developed remarkably and has enriched other cities besides Paris (Toulouse, Bordeaux, Le Havre) with its treasures. Since 1910 a rich mu-

seum has again come into being at Lyons, formed by duplicates and loans from Paris and from numerous gifts, comprising objects of art from Egypt, Japan, Persia, India, Indo-China, and China. A guide has been prepared, which serves to give a good idea of the contents of this museum. The Egyptian, Japanese and Chinese departments are especially interesting. The guide contains chapters on the cult of the dead in Egypt and on the religions of India and Indo-China. [Guide illustré du Musée Guimet de Lyon. Chalon-sur-Saône, 1913, Imprimerie française et orientale E. Bertrand. 192 pp.; frontispiece, 9 pls.; 19 figs. 12mo.]

GERMANY

Glazed Terra-cotta Vases in Berlin.—In Ber. Kunsts. XXXV, 1913-14, cols. 277-314 (16 figs.) R. Zahn describes the collection of glazed terra-cotta vases in the Berlin museum. Most of them are low cups with decoration in relief, and they date from the first century B.C. to the first century A.D. The most interesting is a remarkable one-handled beaker, 15.5 cm. high (Fig. 2). It was made of a light red clay, except the reliefs which were of a lighter



FIGURE 2.—GLAZED CUP FROM PELLA

clay, and covered with a light green glaze. This gives to the body of the vase an olive brown color, and a light green color to the reliefs. The latter represent a skeleton, on either side of which dances a grotesque figure $(\gamma \rho i \lambda \lambda \sigma_s)$ in a pointed cap. To the left of the skeleton is the word KTW, and to the right XPW. The vase dates from the first century B.C.

RUSSIA

The Figures on the Gold Comb from Solokha.—In Berl. Phil. W. October 10, 1914, cols. 1311–1312, O. Rossbach argues that the figures on the gold comb from Solokha (A.J.A. XVIII, pp. 408 ff.) represent Greeks from different colonies in Scythia fighting each other; while the figures on the quiver are two types of Scythians, the mounted figures being the nomad Scythians of Herodotus (IV, 20).

NORTHERN AFRICA

Bas-Relief from Mactar.—In R. Arch. XXIII, 1914, p. 379 f. (fig.), LOUIS CHATELAIN describes and illustrates the relief found by him at Mactar in 1907–1908 (C.R. Acad. Insc. 1911, pp. 511 f.). In the middle is a vase; at the right a griffin, at the left a Triton, at the ends foliage and the like. The Triton terminates not in a fish-tail, but in the hinder part of a horse. An inscription gives the date, which corresponds to 170 a.d.

EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

Byzantine Churches in Attica.—In $^{\prime}A\rho\chi$. $^{\prime}E\phi$. 1913, pp. 130–143 (12 figs.). A. Xyngopoulos describes two small Byzantine churches in Attica. 1. The ruined chapel of the Virgin (Panagia) near the cavalry barracks at Goudi resembles in plan the early Christian basilica; three parallel barrel-vaults each of which ends in an apse form a nave and two aisles. The east end with the apses is older, the rest of the building being a restoration of the fourteenth (?) century. An earlier structure of the fifth or sixth century, appears to have stood upon the same site. Most of the frescoes have been destroyed beyond recognition, but a presentation of Christ in the Temple can still be identified. 2. The Church of the Transfiguration, on the lower slope of the Acropolis, north of the Erechtheum, dates from the thirteenth or the fourteenth century. Four columns support the octagonal dome which caps the intersection of two barrel-vaults which form a cross upon the roof. A low, vaulted, double chamber of unknown use, opening from the south aisle, is cut out of the rock of the Acropolis.

The Church of Santa Sophia.—In J. B. Archit. XXI, 1914, pp. 573-584 (9 figs.) C. Gourlay gives a general account of the church of Santa Sophia at Constantinople commenting on its history, the changes introduced by the Turks, and its architectural beauties.

The Cloister of Theodosius at Jerusalem.—In Byz. Zeit. XXIII, 1914, pp. 167–216, E. Weigand describes the history and construction of the cloister of Theodosius at Jerusalem which dates from the fifth century. He comments particularly on the trefoil apse with reference to its Hellenistic prototypes and subsequent use, and discussing the style of the capitals and the sarcophagi which remain from the original building.

Cruciform Fonts in the Aegean Area.—In B.S.A. XIX, Session of 1912–1913, pp. 118–122 (3 figs.), S. Casson describes the present condition of the baptistery at Kepos in Melos, in which is a cruciform font, a square or rectangular basin into which steps lead down from the four sides. A slab resting on a pillar before the font was probably a seat, rather than an altar. Ibid. pp. 123–132 (6 figs.), R. M. Dawkins describes ten cruciform fonts at different places in the Aegean area. The steps are not always on all four sides, but on four, two, or one. Some fonts are monolithic, others, like that at Kepos, built of slabs.

The Abbey of Bella Paese in Cyprus.—In J. B. Archit. XXI, 1914, pp. 482-488 (14 figs.), G. Jeffery describes the work done in 1913 in an effort to

preserve as much as possible of the Abbey of Bella Paese in Cyprus. Two buttresses were built against the west wall of the refectory to take the place of demolished buildings on this side; tree roots and other vegetable growths were removed from the refectory roof, which was then covered with cement; hundreds of cartloads of earth were removed from the precinct and the area drained; the buried ruins of the Chapter House were uncovered; and supports were provided for the cloister arcades. While this work was being done many details of the architecture were recovered, e.g. the design of the tracery in the windows. The cloister of Bella Paese is in the Flamboyant style with reminiscences of Spain. No other such cloister exists in the East.

East Christian Paintings in the Freer Collection in Detroit.—The University of Michigan has issued, as Vol. XII, 1 of its Humanistic Series, a monograph by C. R. Morey on some Byzantine and Coptic paintings in the collection of Mr. Charles L. Freer at Detroit. The first part of the volume is devoted to two



FIGURE 3.—THE DANCE OF SALOME

miniatures from a manuscript of the Heavenly Ladder, a work written on Mt. Sinai about 600. The miniatures can be dated about 1130, and their place of origin identified as the monastery of St. John Baptist at Constantinople. A discussion of other illustrated manuscripts accompanies this part of the work. The second portion deals with a series of eight miniatures from a manuscript of the Gospel, dating in the end of the twelfth century. The last section treats the painted wooden panels which form the covers of the Washington manuscript of the Gospels. They are adorned with the portraits of the Evangelists, and are important not only in establishing the Coptic type of Mark, but as illustrating the orientalization of Coptic art in the early seventh century.

A Silver Censer from Asia Minor.—F. Sarre brought back from his Asia

Minor expedition of 1895 a silver censer of peculiar form adorned with Gothic architectural motifs, and bearing the incised figures of Christ, the Virgin, John the Baptist, and Saints Basil, Chrysostom, and Gregory. Sarre regarded the censer as a native work of the fifteenth century based on a European model. W. Siehe points out in Mh. f. Kunstw. VII, 1914, pp. 343–345, that the censer comes from the church of Hagios Stephanos on the island of Nis in the lake of Egedir, and that the saints include the three great Cappadocian fathers, Basil, Chrysostom, and Gregory. The architectural forms, moreover, are precisely those Gothic motifs which are common at Nigde and its neighborhood. He considers the work of entirely original local origin, and is inclined to date it about the thirteenth century.

The Dance of Salome.—In R. Arch. XXIII, 1914, pp. 349-378 (pl.; 21) figs.), F. DE MÉLY publishes a photographic reproduction of a painting in the cathedral at Brunswick (Fig. 3), which represents Salome dancing before Herod and other details of the death of John the Baptist. The painting is signed by Iohan Wale Peter, and is to be dated in the thirteenth century. Other mediaeval representations of the same scenes (from illuminations and sculptures) are discussed, with illustrations. Two miniatures of the Reichenau school (the Evangelary of Otho, bishop of Bamberg, who died in 1139, now in Munich, and the Evangelary of Augsburg) and the Evangelary of Otho III (died 1002) at Aix-la-Chapelle agree closely with the Guide to Byzantine Painting. The burial of Saint John by the apostles John and Andrew, in the tympanum from the church of Saint Martin d'Ainay (eleventh century) at Lyons, is derived from the same source. Other representations are independent of the Guide. After 1215 the dance of Salome has the character of tumbling for about two centuries. A cryptogram gives the date 1246 for the fresco at Brunswick.

Levantine Currencies.—In B.S.A. XIX, Session of 1912–1913, pp. 174–181 (pl.), F. W. Hasluck describes a hoard of 136 French and Neapolitan coins found in one of the southern Sporades, probably Kasos. He also prints notes on the coinage of the Latin Orient in 1458 from the *Itineraries* of William Wey of Eton.

Folk-Legend and History in the Nearer East.—In B.S.A. XIX, Session of 1912–1913, pp. 182–228, F. W. HASLUCK discusses various Turkish stories and their historical background under the titles "Graves of the Arabs in Asia Minor" (pp. 182–190), "Christianity and Islam under the Sultans of Konia" (pp. 191–197; 3 figs.) "Turkish History and Folk-Legend" (The Rise of the Karaosmanoglou; The Story of Sari Saltik; The Girding of the Sultan; pp. 198–220), and "The Forty" (pp. 221–228). The material is not archaeological, but may be indirectly of archaeological interest, and is, therefore, mentioned here

Strzygowski on "Kunstforschung."—In Z. Bild. K. XXVI, 1914, pp. 3-11, J. Strzygowski sketches the changed conditions under which the art historian is working as compared with those of a generation ago, and pleads for a more general recognition of the change, and an adjustment of University teaching and Museum administration to the new point of view. This new point of view is chiefly characterized by a reaction against specialization, and a broader conception of the History of Art as a science.

ITALY

The Tomb of Galla Placidia at Ravenna.—In *Boll. Arte*, VIII, 1914, pp. 141–176, C. Ricci continues his description of the tomb of Galla Placidia at Revenna, and deals with the mosaic decoration. Among the important questions which are discussed in the article is the identity of the figures which appear in pairs in the four lunettes under the dome. Ricci considers them to be apostles. He also brings evidence in support of the appellation Saint Lawrence given to the figure with the cross advancing toward the flaming gridiron in the lunette of the south arm, and cites a number of interesting parallels for the Good Shepherd scene.

A Portrait of Justinian II.—In Röm. Mitt. XXIX, 1914, pp. 71–89 (3 pls.; 7 figs.), R. Delbrueck identifies the so-called Carmagnola of San Marco at Venice as a portrait bust of Justinian II (685–695 and 705–711 A.D.). This porphyry bust, which has unusual anatomical interest owing to the attempt to represent a mutilated nose, adorns the loggia of the bronze horses.

Romanesque Decoration in Florence.—In L'Arte, XVII, 1914, pp. 265–280, and 369–378, M. Salmi discusses the Romanesque style of decoration in Florence on the basis of the minor products—cancelli, pulpits, etc.—during the twelfth century, and into the thirteenth to the period when Gothic motifs and the plastic decoration of the Pisan school supplanted the old Florentine opus sectile.

Florentine Primitives in America.—In Art in America, II, 1914, pp. 263–275 and 325–336, O. Sirán discusses the following early Florentine paintings in American collections: A Madonna by Bernardo Daddi in the collection of the New York Historical Society; a Madonna by Taddeo Gaddi in the same collection; three panels by Andrea Orcagna in the Jarves collection, representing Saint Peter, Saint John Baptist, and the Adoration of the Magi; a Madonna and Saints by Nardo di Cione; a Madonna by the same painter in the possession of Mr. G. L. Winthrop, New York; a "Nativity and Resurrection" by Jacopo di Cione in the Jarves collection at New Haven; a triptych of the school of Orcagna in the collection of the New York Historical Society; a panel representing the Nativity, Annunciation and Entombment, Jacopo di Cione, in the Fogg Museum at Harvard; the "Quattuor Coronati" by the same painter in the Johnson collection at Philadelphia; a Madonna and Saints, also by Jacopo, in the Jarves collection, New Haven; and a Crucifixion, again by Jacopo di Cione, in the possession of Mr. Philip Lehmann, New York.

Fra Giovanni Dominici and Fra Angelico.—In two articles published in L'Arte, XVII, 1914, pp. 281–288, and 361–368, I. MAIONE compares the writings and sermons of the founder and prior of the Dominican monastery of S. Domenico at Fiesole, Giovanni Dominici, with the work of Fra Angelico, and finds that the religious conceptions of the latter were profoundly influenced by the ideas of his spiritual superior.

Tovaglie Perugine.—In Rass. d'Arte, XVII, 1914, pp. 108–120, W. Bombe publishes a portion of the results set forth in greater detail in his forthcoming book on these embroideries of the fourteenth and fifteenth centuries. The article concerns itself particularly with the symbols and motifs employed, the most interesting of which are the Siren-motif, the dancers, the fountain of Perugia, and the Devil on a dragon.

FRANCE

Gothic Writing Tablets.—In M. Soc. Ant. Fr. 1913, pp. 301–313, L. Serbat publishes a set of ivory writing tablets in private possession consisting of six leaves, of which the outer ones, the covers, are adorned with reliefs of the fourteenth century representing the Madonna with angels and the Crucifixion, while the four inner leaves have their faces sunken to receive the wax on which the writing was inscribed. A leather case with tooled ornament accompanied the tablets. While no tablets of this kind have been found that antedate the thirteenth century, there can be no doubt that they are the direct descendants of the ancient type.

GERMANY

The Franco-Flemish Strain in Lower Saxon Painting.—Light is thrown on Franco-Flemish influence in Lower Saxon painting by V. C. Habicht who contributes to Mh. f. Kunstw. VII, 1914, pp. 359–366, a discussion of two altar-pieces of Lower Saxon origin which show the entry into the art of this district of Franco-Flemish ideas. The first is the altar-piece of the Aegidien-kirche at Münden, the right wing of which is wholly the work of a Franco-Flemish master, while the left wing betrays the hand of a local pupil working in his style. This pupil in turn was the author of the altar-piece of the Brüdernkirche at Braunschweig. The writer dates the first of these works 1390–1400, the second in the beginning of the fifteenth century.

RENAISSANCE ART

ITALY

Terra-Cotta Figures by Ghiberti.—In Jb. Preuss. Kunsts. XXXV, 1914, pp. 385–386, W. Bode discusses a series of half-figures of the Madonna in high relief, modelled in terra-cotta, which he attributes to Ghiberti on the basis of their resemblance to figures on the first gates for the Baptistery at Florence. To these he adds a statuette of the Madonna in the Louvre, and two of the same subject in the Victoria and Albert Museum of London. Four half-figures—one in the Lanz collection at Amsterdam, the others in the Berlin museum—are attributed to a follower of Ghiberti. Most of the Madonna reliefs which Bode attributes to the sculptor himself are also in Berlin.

The Interpretation of a Relief by Brunellesco.—In L'Arte, XVII, 1914, pp. 385–386, A. MARQUAND discusses the meaning of the relief on the altar in Brunellesco's "Sacrifice of Isaac," which represents a bearded man, holding a branch in his right hand toward the seated figure of a woman, and resting his left on the head of a youth who rises in half-figure out of the clouds at his feet. The writer interprets the scene as an allegory, alluding to Isaac as the ancestor of Christ, or the type of the Saviour, the allusion being pointed by the presence of the seated Virgin, and by the genealogical branch held by the bearded figure, who represents Abraham.

Luca della Robbia.—The third of the Princeton Monographs in Art and Archaeology is entitled Luca della Robbia. In this book Professor Marquand gives a catalogue raisonné of the sixty-two genuine works of Luca, with

an introductory chapter on the life of the great artist, a chapter on sixty-five works in the manner of Luca della Robbia, a list of abbreviations, and an index. The catalogue is fully illustrated and supported by discussion, references, and documents. The book thus contains practically all the available information concerning Luca and his works. [Luca della Robbia. By Allan Marquand. Princeton Monographs in Art and Archaeology III. Princeton, 1914, Princeton University Press; London, Humphrey Milford; Oxford University Press. xl, 286 pp.; 186 figs. 4to. \$7.50 net.]

The Pietà of Palestrina.—In Z. Bild. K. XXV, 1914, pp. 325–332, V. Wallerstein returns to the attribution of the Pietà in the church of S. Rosalia at Palestrina to Michelangelo. The group, which is carved from the living rock, was first published in the Gaz. B.-A. of 1907 by Grenier, who there assigned it to Michelangelo (see A.J.A. 1907, p. 376). Wallerstein points out that Cecconi, whose account is the only one which certainly refers to the group, says that it is a work of Buonarroti, and that the polished finish, the carefully worked loin-cloth, and the slightness of the lower part of Christ's body, all of which have been cited against Michelangelo's authorship by Thode and others, are changes due to a later re-working of the group.

The Schola Cantorum of the Church of S. Saba.—In Studi Romani, II, 1914, III, pp. 224–228, P. Stygel describes the "Schola Cantorum" of the church of S. Saba, and attempts a reconstruction of it.

Botticelli and Neoplatonism.—In Art in America, II, 1914, pp. 257–263, C. Post points out the influence of the revival of Neoplatonism at the court of the Medici as the explanation of the mysticism which informs the work of Botticelli, and illustrates this particularly with his Madonna in the Gardner collection in Boston.

The "Botticelli" Depositions.—There are three renderings, in the manner of Botticelli, of the Pietà. None of them are painted by the master himself. The one in the Poldi-Pezzoli museum, of which a replica exists in the Bautier collection at Brussels, is evidently done after a sketch by Botticelli, since the attitude of Christ is exactly that of one of the figures in his illustrations for the Inferno. The Munich Pietà, which is the earliest of the three, seems to have been composed by Botticelli, but the painting is of a totally different technique. (J. Mesnil, Rass. d'Arte, XIV, 1914, pp. 207–211.)

Carpaccio and Titian.—In Mh. f. Kunstw. VII, 1914, pp. 317–322, T. Hetzer points out a series of affinities with Carpaccio manifested in Titian's early work, notably in the series of Miracles of Saint Anthony in the Scuola del Santo at Padua. He concludes that the parallels amount to a real influence, which was not exercised through the medium of the Bellini, but may have been conditioned by a relation of Titian to Lazzaro Bastiani.

Moretto and G. B. Moroni.—In two articles in L'Arte, XVII, 1914, pp. 289–300, and 321–332, M. Biancale analyzes the art of Moretto, showing how on a basis of the provincial tradition of Brescia, the painter became a great eclectic, assimilating the data of the Venetians into a personal style which did not surrender the local strain entirely, as was the case with Romanino. The second article is devoted to C. B. Moroni, and traces the relation of this artist to his model Moretto, showing how he decomposed the elements of his master's style, copying him in a kind of fractional way without real interpretation. The writer points out the many other influences that played upon the painter—

Giovanni Bellini, Palma, Lorenzo Lotto, even Michelangelo—and discusses finally that part of his work wherein he approximated a personal style.

Piero Dei Franceschi and Venetian Painting.—R. Longhi devotes two articles in L'Arte, XVII, 1914, pp. 198–221 and 241–256 to the relation of Piero to the Venetian painters, an influence which the writer traces through Antonello da Messina and Giovanni Bellini.

The Artists of the Ducal Palace of Urbino.—In L'Arte, XVII, 1914, pp. 414–473, L. Venturi writes of the various artists who contributed to the building and adornment of the ducal palace of Urbino, the finest of the ducal residences of Italy. The artists treated are: Francesco Laurana, Luciano Laurana, Francesco di Giorgio Martini and Baccio Pontelli, to whom Venturi attributes the intarsia decorations of the "studiolo" of Federigo da Montefeltro, Francesco di Simone Ferrucci, Ambrogio Barocci and Gian Cristoforo Romano. The article is abundantly documented and illustrated.

The Berlin "View of Florence."—In Jb. Preuss. Kunsts. XXXV, 1914, pp. 90–102 C. Huelsen announces the discovery of the original from which the interesting wood-cut bird's eye view of Florence in the Berlin Kupferstichkabinett was copied. This original is preserved in only one of its former six leaves and is a copper engraving in the archives of the Società Colombaria at Florence. The engraving is mentioned as "una Firenze di sei fogli reali" in the inventory of the property left by Alessandro Rosselli, nephew of Cosimo Rosselli, who died in 1525. The wood-cut itself dates from the early part of the sixteenth century and was in all probability executed by Lucantonio degli Uberti. The article closes with a transcription of the Rosselli inventory.

BELGIUM AND HOLLAND

The Master of the Morrison Altar.—Starting with an Adoration of the Magi in the Johnson collection in Philadelphia, M. J. FRIEDLAENDER assembles in Z. Bild. K. XXVI, 1914, pp. 12–16, a series of five altar-pieces which he ascribes to the painter of one of them, a polyptych in the possession of Mrs. Alfred Morrison. He is inclined to regard the artist as a pupil of Quentin Metsys, and suggests an identification with Ariaen Scilleman. If, however, the strange "Joachim and Anna as the forbears of the Virgin" in the Brussels gallery be by the same master, the relation to Metsys becomes less certain.

Identification of Rembrandt Portraits.—In Mh. f. Kunstw. VII, 1914, pp. 279–282, W. R. Valentiner identifies the sitters in a number of portraits by Rembrandt. These are: the two portraits of a man and his wife, the former in the Brussels gallery and the latter the "Lady with a Fan" in Buckingham Palace, being the likenesses of Abraham van Wilmerdonx and his wife; two portraits in the Lichtenstein Gallery at Vienna, of the artist's brother-in-law, François Copal, and Saskia's sister, Titia; a newly-discovered portrait of Rembrandt's son Titus at Dulwich College; a portrait of the landscape painter, Jan van Capelle, in the Frick collection at New York; and a sketch of an artist at work in the possession of M. E. Moreau-Nélaton at Paris.

Jan Lys.—Jan Lys, a painter of the early seicento, is the subject of a monograph in Jb. Preuss. Kunsts, XXXV, 1914, pp. 136–167, by R. Oldenbourg. He rearranges the oeuvre of the painter in chronological order, shows that he is to be regarded rather as an Italian than as a Dutch master, and analyzes

the development of his style. Starting with a symmetrical composition, and using the systematic treatment of light and shade that he borrowed from Caravaggio, Lys arrived later at a decentralized arrangement, and direct lighting, a result obtained by close study of Titian. The resemblances to Rubens are due to the use common to both these painters of Titian as a common source.

GERMANY

A New Augsburg Sculptor.—In Mh. f. Kunstsw. VII, 1914, pp. 219–222 A. Feulner notes the signature on a tomb in the cathedral of Passau: CHR. MR. AVG. and points out that the style of the reliefs on the monument is that of a monument in the cathedral of Augsburg. The signature is that of the sculptor Christoph Murmann of Augsburg, to whom a number of works can be assigned on the basis of the tomb at Passau.

The Master of the Breisach Altar.—In Jb. Preuss. Kunsts. XXXV, 1914, pp. 103–135, T. Demmler discusses the work, style, and probable origin of the sculptor of the remarkable high altar at Breisach who signs himself H. L. Research has not revealed the meaning of the initials, but the writer shows that he is the same artist as the monogrammist H. L., who is not to be identified with Hans Leinberger. The chief characteristics of his style are the curious baroque draperies, which are developed according to an individual decorative sense, without reference to the form they cover, into a curvilinear design, and the clever use of the depth of the niches to produce a pictorial effect of shadow. A pupil or pupils of the master did the altar in Niederrothweil, while the two statues of Saint John Evangelist and the Baptist in the Germanisches Museum at Nürnberg are due to the hand of the Breisach master himself.

The Statuettes of Strassburg Steeple.—The figures which crouch on the railing of the gallery at the top of the steeple of the cathedral of Strassburg are the theme of an article in *Mh. f. Kunstw*. VII, 1914, pp. 283–294, by H. Christ. He finds that they are the first representatives of the realistic movement which entered German sculpture at the beginning of the fifteenth century, and that their style is derived from the contemporary Burgundian-Flemish work. The same influence conditioned the evolution of sculpture at Köln, and from these two centres the movement passed to Ulm.

A New Interpretation.—The two fine heads from the old Chancellery of Strassburg, dating from the second half of the fifteenth century, of which only the casts are now extant, have always in Strassburg tradition passed under the names of Graf von Lichtenberg and his mistress, the "schöne Bärbel." In Mh. f. Kunstw. VII, 1914, pp. 346–348, E. Major proves that the heads were arranged on a stairway of the building so as to compose the scene of the trick played by his inamorata on Virgil "the magician" when she lowered him from her window half way to the ground in a basket, and then tied the cord.

The Evolution of Friedrich Herlin.—In Mh. f. Kunstw. VII, 1914, pp. 323–329, J. Baum reconstructs the artistic evolution of Herlin as follows: His early works are the Altar of 1459, the two altar-pieces at Rotenburg, and the Ecce Homo of Nördlingen, all Suabian works showing no traces of Flemish influence; the Altar-piece of Bopfingen, 1472, shows a change of style; the final altar-pieces, the high altar of Nördlingen (ca. 1478), and the altar-piece of 1488, show a veritable dependence on the style of Roger van der Weyden and Memling.

Dürer's Portraits of His Wife.—Agnes Dürer appears eight times in Dürer's drawings and engravings. In the master's paintings one finds her likeness used for the Madonna's head in the Dresden altar, which is to be dated at the end of the fifteenth century, and for the head of Saint Anne in the "Saint Anne" of the Metropolitan Museum in New York. A study for this head is found in a drawing of the Albertina at Vienna. (G. Pauli, Z. Bild. K. XXVI, 1914, pp. 69–76.)

SWEDEN

Studies in Renaissance Art in Sweden.—In Skriften utgifna af Kungl. Humanistiska Vetenskaps-Samfundet i Uppsala, XV, 1, 1914 (172 pp.; 64 figs.), A. Hahr publishes studies in renaissance art in Sweden. 1. He shows that the monument of Johan III, designed by Willem van der Blocke at Danzig between 1594 and 1596 and now in Upsala, was suggested by the monument of Andrea Sansovino in S. Maria del Popolo at Rome, although there is no record of the artist's visit to Rome. He was also influenced by works at Antwerp and at Cracow. 2. He shows that the tower on the castle of Vadstena is an imitation of the one on the Rathaus at Emden. 3. The source of Pahr's rustic style is to be found in French works on architecture such as Cerceau's Livres d'architecture, published in 1559. 4. The style of the fountain of the castle at Kalmar was also suggested by Cerceau's book. The artist was probably Roland Mackle. 5. The monograph concludes with a study of the renaissance castles in Skåne.

ENGLAND

Bygone Haslemere.—A book of interest to students of local history and antiquities in England, especially in Surrey, is Bygone Haslemere. The history, antiquities, documentary records, and genealogies (so far as they seem likely to be of interest) of the borough of Haslemere, in Surrey, are discussed from the earliest times. [Bygone Haslemere. A Short History of the Ancient Borough and its Immediate Neighbourhood from Earliest Times. Edited by E. W. SWANTON, aided by P. Woods. London, 1914, West, Newman & Co. xvi, 394 pp.; 41 pls.; 3 maps; 38 figs. [8vo. 7 s. 6 d.; ed. de luxe, £1, 1 s.]

AMERICAN ARCHAEOLOGY

GENERAL AND MISCELLANEOUS

Sacred Bundles of the Sac and Fox Indians.—In Anthropological Publications of the Museum of the University of Pennsylvania, IV, No. 2 (Philadelphia, 1914), pp. 121–262; pls. 20–40, M. R. Harrington discusses the sacred bundles of the Sac and Fox Indians. Twenty-two "war bundles" and thirteen "medicine bundles" in the Museum of the University of Pennsylvania are described.

Dance Festivals of the Alaskan Eskimo.—Under the title *The Dance Festivals of the Alaskan Eskimo* (Philadelphia, 1914, University Museum. 42 pp.; 5 pls.), E. W. HAWKES describes five festivals which he designates as the Asking Festival, the Bladder Festival, the Annual Feast to the Dead, the Great Feast to the Dead, and the Inviting-in Feast.

Chasta Costa Phonology.—In Anthropological Publications of the Museum of the University of Pennsylvania II, No. 2 (Philadelphia, 1914) pp. 269-340, E. Sapir publishes notes on Chasta Costa phonology and morphology.

Areas of American Culture.—In Amer. Anthr. N. S. XVI, pp. 413-446, W. H. Holmes divides the American continents into culture areas on the basis of the prehistoric remains. The several areas are tentatively outlined to facilitate descriptive and comparative studies of the numerous classes of artifacts. For North America the leading authorities on each area are listed.

Farly Indian Migrations in New England .- The early migrations of the Indians of New England and the Maritime Provinces are discussed by R. B. Dixon in Proc. Am. Antiq. Soc., Vol 24, pp. 65-76. He assembles all available archaeological and linguistic evidence and finds that two main divisions may be recognized: the southern and the northern. Archaeologically, the former, covering southern New England, is characterized by a high development of village life, importance of agriculture and use of the grooved axe. The northern division, taking in Maine and the Maritime Provinces, is characterized by a weak development of village life, absence of agriculture and defensive works, lack of grooved axes and abundance of stone gouges. In the northern division are also found graves, apparently very old, containing red ochre and slate points. Linguistically, the Algonkian peoples, who in the seventeenth century occupied the whole area, are also divisible into northern and southern groups, the former comprising the Micmac and Abnaki, the latter the Indians of Massachusetts and Connecticut. Summing up all the evidence, it is tentatively concluded that the southern group came in from the general direction of the Ohio valley, passed up the Hudson and into Connecticut and Massachusetts, forcing northward the early inhabitants who may perhaps have been the Abnaki. The other half of the northern group, the Micmac, seem to have come into the Maritime Provinces from the St. Lawrence valley. The very old graves with slate points and red ochre may have been made by a pre-Algonkian people, possibly by the Beothuc, who were, perhaps, pushed north into Newfoundland by the incoming Algonkians.

Climatic Influences on Early Pueblo and Maya Peoples.—In The Climatic Factor as Illustrated in Arid America (Washington, 1914, Carnegie Institution. 341 pp.; 12 pls.; 90 figs.; 2 maps.), E. Huntington seeks to show that the climate of the last 2,000 years has been subject to changes and that these changes have been of a pulsatory nature. The lines of evidence employed are: Alluvial terraces, changes in lake levels, rate of tree growth, and distribution of ruins. The archaeological evidence is drawn from the study of prehistoric ruins in the southwest and in Central America. In the southwest, abundant signs of prehistoric agricultural people were found in Santa Cruz Valley, Arizona; near Buzani, Sonora; in Chaco Cañon and the Rito de los Frijoles, New Mexico. Lack of water in all these localities is now so acute that it seems impossible that large agricultural communities could ever have been able to gain a living there under present conditions. Hence, it is concluded that in former times the climate was moister than at present. In Central America the remains of the highest Maya civilization are found in those portions of the area which, because of their monotonous climate, excessive rainfall, heavy forests and malarial fevers are now the least fitted for human occupation. If, however, the climate at the time of the culmination of the Maya culture, say 1 A.D.,

had been drier, the forests would have been less dense, there would have been a true winter dry season and the annual temperature would have been more variable, therefore more stimulating. These conditions could have been produced in Central America by a southerly shifting of the storm track and such a shifting would also have brought to the southwest the moister conditions indicated by the ruins there. Changes of climate are shown by the study of alluvial terraces and in variations of the level of lakes; they are also revealed by the measurement of the annual growth-rings of the very long-lived sequoias of California. Certain periods of abundant rainfall, actually datable by means of these trees, seem to be correlated with periods of great cultural advance both in the southwest and in Central America.

Stone Collars from Porto Rico. —In Amer. Anthr. N. S. XVI, pp. 319–330 (13 figs.) J. W. Fewkes studies the decorations on a number of the so-called "stone collars" from Porto Rico. On an example in Bremen the protuberance, characteristic of all the collars, takes the form of an animal head with lateral appendages. On this evidence it is concluded that the decorations on the knobs of the other collars represent animal or reptilian heads in more or less advanced stages of conventionalization.

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CHRYSELEPHANTINE STATUETTE IN BOSTON





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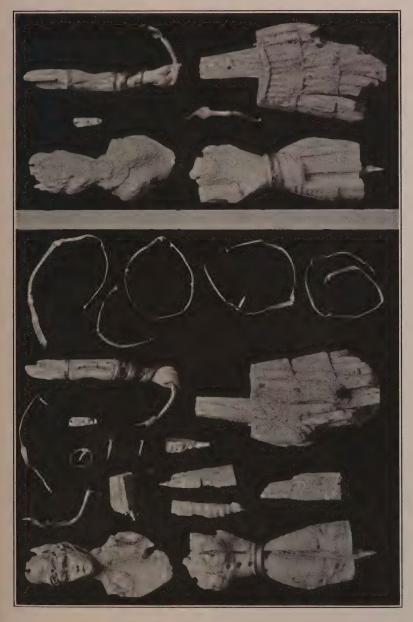
CHRYSELEPHANTINE STATUETTE IN BOSTON: HEAD





CHRYSELEPHANTINE STATUETTE IN BOSTON; HEAD











A CHRYSELEPHANTINE STATUETTE OF THE CRETAN SNAKE GODDESS

[PLATES X-XVI]

THE statuette illustrated on Plates X-XVI was acquired by the Museum of Fine Arts, Boston, in 1914, as a gift from Mrs. W. Scott Fitz. According to information believed to be reliable, it came originally from Crete, but no details as to the time, place and circumstances of its discovery have been ascertained. It is carved in ivory, richly decorated with gold, and measures 0.161 m. or about $6\frac{1}{2}$ inches in height.

PLATES X-XII show the figure as it is now exhibited in the Museum. The goddess stands proudly with her arms held out to the front, and grasps in each hand a gold snake which lifts its head and coils its tail about the forearm. Though the pose is strictly frontal, it is not stiff and rigid, but on the contrary full of life and energy. The lower part of the body slopes forward slightly, the shoulders are drawn back, and the chin is held in, so that the outline of the back forms one sweeping curve from the top of the headdress to the waist. It is the pose which is illustrated by all the known representations of Minoan men and women, and which seems not to have been an artistic convention, but a feature of the actual appearance of this aristocratic race.²

¹ It has been briefly described by the present writer in the Bulletin of the Museum, XII, 1914, pp. 51 ff. (4 figs.), and in a paper read at the Annual Meeting of the Archaeological Institute of America in December 1914. Cf. Art and Archaeology I, March 1915, p. 211. Professor E. A. Gardner has discussed it in Ancient Egypt, 1915, Part I, pp. 49 ff. on the basis of photographs, enlargements of which he reproduces. A notice in the Burlington Magazine, XXVII, 1915, p. 45, ends with these words: "the provenance is not stated, and the illustration gives an unfavorable impression of the work which must await further elucidation." It is hoped that the photographs of the statuette here published and the accompanying detailed description will furnish to those at a distance the materials for forming a just estimate of its worth.

² Cf. Rodenwaldt, Tiryns, II, p. 70.

The goddess wears the characteristic Minoan costume, consisting of an elaborate headdress, a tight-fitting jacket cut so low in front as to leave the breasts completely exposed, and a full skirt with five pleated flounces. But before describing this costume in detail, it will be well to examine for a moment the condition of the statuette on its arrival in Boston, before the repairs were undertaken which have restored, so far as was possible, its original appearance.

The ivory is preserved in a fairly sound condition, but badly split and warped, especially in the lower part, so that several fragments had to be separated before they could be handled (cf. Plate XV). The body was made in two pieces; the joint ran across the skirt near the bottom of the second flounce, and was partly concealed by the gold band which decorated the hem. An oblong vertical projection, left on the lower piece at the back, extends almost to the waist, and the joint was further secured by a cylindrical ivory pin placed near the front, a little to the left of the centre. As appears clearly in the photographs, the upper part of the body had begun to split in two, laterally, while the statuette was still in use; to check this tendency a hole was drilled in obliquely from behind at the left side, and an ivory pin inserted. The arms also were carved separately, and secured by means of dove-tailed tenons, about 0.015 m. long, which were slid from above into corresponding mortises in the body. exquisitely carved left arm, thanks to the gold band and snake which encircle it, is preserved practically intact. A similar gold band and the fore-part of a second snake were also found, together with some fragments of the right arm; but the latter were too small and fragile to be used in the reconstruction. The gold girdle remains in position, as well as the small gold nail which represents the nipple of the right breast; the nail in the left breast has been lost owing to the splitting of the ivory. Of the gold decoration there are preserved also five narrow bands of thin gold plate, four of which certainly belong to the hems of the flounces, a small strip of gold pierced by three nail holes, and six of the nails by which the bands were fastened (two of them in place on the front of the skirt). Numerous drill holes in the body make it clear that there was more of this gold decoration which has been lost.

After the fragments had been impregnated with paraffin they were put together as shown on Plate XVI. The left arm was

then replaced in exactly the original pose as indicated by the joint and socket, and the right arm was restored in plaster in order to make use of the band which encircled it and the fore-part of the snake which the hand held. The tail-part of this snake is a restoration in lead, plated with gold. The missing portions of the skirt have been filled out with wax, making it possible to replace the gold hems of the flounces. As may be seen in the photographs (Plate XVI) enough of the bottom surface of the figure is preserved to give its height with certainty. The original tip of the nose which had flaked off was discovered by the repairer among the numerous tiny fragments of ivory and replaced, adding greatly to the individual character of the profile.¹

PLATES XIII and XIV show two enlarged views of the head. This is in the main well preserved, though the forehead, the left eye, and the left side are injured. The elaborate headdress, or crown, is of a type which appears to be without parallels in Minoan art. It curves up at the front, back, and sides in semi-circular form,

and a small cylindrical piece, now much damaged, rises in the centre. Each of the four semi-circular divisions is pierced near the top for the attachment of a rosette or some other ornament, probably of gold, and the one at the front is further decorated with a small raised disk, or boss. A gold band encircled the crown near the bottom, as is proved by a nail hole at the

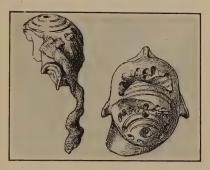


Figure 1.—Two Ivory Heads from Knossos

back. The hair over the forehead is treated as a slightly raised mass in which is a row of seven drilled holes, about 6 mm. deep, with shallow circular depressions between them. On the analogy of the well known ivory heads from Knossos (Fig. 1, reproduced from B.S.A. VIII, p. 72, figs. 37, 38), it may be confidently asserted that these holes held small gold curls, and that they did not serve for the attachment of a gold wreath, or diadem, as Gardner has suggested. Numerous frescoes show that such loose tendrils of hair floating about the forehead were a characteristic

¹ The repairs have been executed with great skill and patience by Mr. Paul Hoffmann at the Museum. For the new right arm we are indebted to Mr. Donald Quigley, a pupil at the Museum Art School.

feature of the Minoan lady's coiffure. At the back the hair falls in a mass of wavy locks a little below the shoulders. The strands, carved with great delicacy and freedom, are best preserved on the right side (Plate XIII). The face is rather long, narrowing gradually to the small, prominent chin, and with somewhat abrupt transitions from the front to the sides. The eyes (only one is preserved) were narrow, with accentuated lids, and, as Gardner has noted, sunk to their natural depth below



FIGURE 2.—Two Faience Statuettes from Knossos

the brow. The pupils were indicated by drilled holes. The most surprising feature of the face is the nose with its outline composed of a concave and a convex curve, and its dilated nostrils. It differs entirely from the usual Minoan type, as illustrated by the frescoes and the ivory heads of acrobats. The carving of the small mouth with its protruding upper lip add much to the life-

like character of the profile. It is noteworthy that the ear is of natural size, and all but correctly placed—another point in which this differs from most of the known Minoan representations.

The four views of the figure on Plate XVI show clearly the various drill-holes which furnish conclusive evidence as to the arrangement of the gold bands. A hole in the base of the neck and one on either side of it served to attach a necklace. The jacket resembled closely those of the two faïence statuettes from Knossos (Fig. 2). It extended up to the neck behind, and had

¹B.S.A. IX, pp. 74 ff., figs. 54-57. The illustration is reproduced from he University of Pennsylvania Museum Journal V, 1914, p. 154, fig. 88.

tightly fitting sleeves reaching half way to the elbows. The hems of the sleeves are represented by gold bands, both of which are preserved. They are decorated with an incised pattern consisting of short horizontal strokes arranged in vertical rows. hole in the top of the left arm suggests that ornaments of some sort were fastened on the shoulders. The edges of the jacket ran downwards from each side of the neck, leaving the breasts exposed, and were brought together in front at the waist. Originally these edges were marked by gold bands, as is proved by the rivet holes in the sides of the breasts (see Plate XVI). Experiments with strips of paper showed that bands of gold. similar to those on the skirt and fastened with nails at either side of the neck, at the sides of the breasts and at the waist in front, could be made to lie flat against the ivory throughout their whole extent. The V-shaped opening in front was filled with a strip of gold which has fortunately been preserved. It is pierced by three holes which correspond exactly with the three holes in the front of the body; and further proof of its location is afforded by the fact that it is bent in at the bottom to fit the groove which runs around the waist. The upper end of the strip is broken off. showing that it was continued upwards, probably in the form of a loop, such as is represented in a corresponding position on the faïence figures of the snake goddess and her votary.

The slender waist is confined by a girdle of the characteristic Minoan form, a concave hoop of gold. It is fastened by a nail at the back, and slopes downward from front to rear. Just above it is the shallow groove already referred to, and there is a corresponding groove below. Both are parallel to the girdle, and seem to have some connection with it. A possible explanation of them is suggested by a comparison with the belt of the Knossian cupbearer, as described by Myres, B.S.A. IX, p. 365: "The concave profile a is the belt itself, which from its colour, and thin edges, seems to have been a smooth plate of metal. Its out-turned edges b-b prevent it from chafing the body of the wearer; and this end is further secured by the torus mouldings

c c-c which seem from their form to represent a padded cushion-like belt of some elastic material which enabled a very considerable pressure to be applied either by means of the metal belt itself or by a tightly drawn lace or thong wound closely upon its concave surface. In the latter case the smooth ends of the metal belt would slide

over one another as the pressure was applied; and this would explain the absence of any sign of a metallic catch, and also the presence of a lace outside the metallic belt. The loose-looking swollen belts from the shrine of the Serpent-Goddess at Knossos very likely represent the cushion c-c." Assuming that this explanation is correct, we may suppose that rings (of gold, or perhaps of a differently colored metal) were placed around the waist of the ivory figure above and below the concave belt, to represent this same pad or cushion. The grooves would keep them from slipping out of position.

The skirt is made with five flounces, the hems of which are decorated with bands of thin gold plate. Each band fitted closely into a depression cut along the edge of the flounce, and was held firmly in place by four gold nails. The bands increase in width from the uppermost to the lowest,² and each has a different

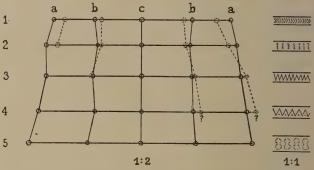


FIGURE 3.—DIAGRAM OF NAIL HOLES AND GOLD BANDS

incised pattern (cf. Fig. 3). That on the second band recurs on the hems of the sleeves. The zig-zag pattern with dots in the angles, on the fourth band, is found also on the jacket of the dancing girl on a fresco from Knossos (B.S.A. VIII, p. 55, fig. 28); and the row of 8-shaped shields, on the lowest band, is a

¹ Evans, B.S.A. IX, p. 83, has a different explanation of the votive girdles from Knossos. Observing their resemblance to the snakes tied about the hips of the larger faïence statuette, he supposes that the girdles had a special ritual significance, and that "the original rolls from which they are copied may actually have contained some form of mummied snake." It is also noteworthy that the double rolls on the votive robes, *ibid.*, fig. 58, are placed about the hips, not about the waist.

 $^{^2}$ The widths are approximately: (1) 2 mm.; (2) and (3) $2\frac{1}{2}$ mm.; (4) 3 mm.; (5) 4 mm.

familiar Minoan motive. This band runs horizontally around the bottom of the skirt; the others are brought down to a point in front, curve up at the sides and down again at the back. Whether the front of the skirt was flat, as it has been restored, or whether there was a slight depression running down the centre, such as is represented on a number of gems and frescoes, remains uncertain; the former alternative is, however, the more probable. the result of the splitting of the ivory the circumference of the skirt at the bottom has been considerably increased, and the three lowest bands no longer reach completely around it. The second band fits exactly, but the first is too long. This state of affairs is illustrated by the diagram (Fig. 3), in which the spacing of the nail-holes in the five bands is indicated by the black lines, and the relation of the holes in the skirt to one another, less accurately, by the dotted lines. The lack of correspondence of the two sets of holes in the top row suggested the possibility that the band No. 1 might be the missing border of the jacket. The distance between the holes a and b does in fact correspond with the distance from the holes in the neck to those in the breasts; but the distance b-c is much greater than that from the holes in the breasts to any of the three holes in front. The band has therefore been placed on the skirt, though it remains doubtful whether it originally belonged there.

As in several representations of Minoan dress, the topmost flounce is treated differently from the four others. The latter have vertical grooves carved on them, representing fine pleats. The surface of the former is rippled horizontally at the back and sides, but left smooth in front in the space included between two lines marked by the two sets of holes which run from the waist to the first band. Evidently two strips of gold were attached here, each by three rivets. The theory of Gardner, l. c., that these rivets may have held pendants from the girdle, would seem to be excluded by the variation in the treatment of

¹ E.g., the smaller of the two faïence statuettes from Knossos (Fig. 2); the figures in the unpublished miniature fresco from Knossos representing a religious ceremony in a grove; engravings on gems and gold rings, such as Furtwängler, Antike Gemmen, pl. I, 26; pl. VI, 2, 3. The seated lady on the fresco from Hagia Triada, Mon. Ant. XIII, 1903, pl. X and the lady carrying a cista recently found at Tiryns (Tiryns, II, pl. VIII) might also be cited, though in both cases the decoration of the upper flounce is repeated below. The theory of MacKenzie (B.S.A. XII, p. 20) that the upper flounce is a survival of the primitive loin-cloth to which the jacket and skirt were later added, is a pure conjecture, as Rodenwaldt has observed (Tiryns, II, p. 79).

the surface. In the discussion of the statuette in the *Bulletin*, it was suggested that the strips formed the border of a small apron. But the resemblance to the double-apron, or panier, worn by the faïence figures, which led to this explanation, is slight. It may be preferable to assume that a piece of cloth of a different material was set into the front of the flounce, and more richly ornamented. Though no traces of paint are preserved, it may be regarded as certain that the details of the garments



FIGURE 4.—IVORY FIGURE AND HEAD FROM KNOSSOS

were distinguished from one another and from the adjoining parts by the use of different colors. Evans in his discussion of the ivories from Knossos (B.S.A. VIII, p. 73) regards it as probable "that the male figures at any rate were originally stained of a ruddy hue." In the present statuette the flesh would be left in the natural tone of the ivory, but the headdress, the jacket and the flounces of the skirt. lend themselves to a rich polychrome treatment, an opportunity of which a Minoan

artist would not fail to make full use.

Except for the headdress and the treatment of the upper flounce of the skirt, the statuette adds no new details to our knowledge of Minoan costume. Its unique importance lies in the fact that it is the first representation of a female figure in the round yet discovered, which is worthy to be ranked with the male figures found at Knossos in 1902 (B.S.A. VIII, p. 72, pls. II, III, figs. 37–39). Made of the same precious materials and

¹ Though ivory was much used by Minoan artists in decorative work, e.g., seal-stones, mirror handles, sword-hilts, etc., very few examples of figures in

corresponding in several points of technique, it resembles them also in the animation of the pose, the mastery of anatomy shown in the modelling of the arms, and the delicate carving of details. The best preserved of the Knossian statuettes represents an acrobat in mid-air, presumably leaping over the back of a charging bull (Fig. 4). In the words of Sir Arthur Evans "the life, the freedom, the élan of these ivory figures is nothing short of marvellous and in some respects seems to overpass the limits of the sculptor's art. The graceful fling of the legs and arms, the backward bend of the head and body give a sense of untrammeled motion, to a certain extent attainable in painting or relief, but which it is hard to reconcile with the fixity of position inherent in statuary in the round. . . . The naturalistic treatment of the individual parts of the body is quite in keeping with the animated appearance of the whole. The set of the arms and shoulders and the well-developed breast of the figure point to

careful physical training, and the slender limbs reveal great sinewy strength, though in



FIGURE 5.—ARM OF IVORY FIGURE FROM KNOSSOS

some examples the treatment of the flesh is softer, and may be due to a difference of sex." The problem which the artist of the snake goddess set himself called for a less daring treatment, but in imparting such vigorous life to the quietly standing little figure he has accomplished a feat which seems hardly less marvellous, and which proves him to have belonged to the same school. As has been said above, this impression is given especially by the poise of the head and shoulders which are thrown back to balance the extended arms; and the slight forward slope of the lower part of the body and the modelling of the abdomen contribute to the realistic effect.

the round in this material have survived. A fragment of a female statuette is published by Tsountas together with other ivories from Mycenae in $^{\prime}E\phi$. $^{\prime}A_{\rho\chi}$. 1888, pl. VIII. To the same series belongs the well-known helmeted head in relief. Similar heads have been found at Spata (B.C.H. II, 1878, pl. XVIII) and at Knossos. Two ivory plaques with delicate reliefs from Palaikastro are illustrated in B.S.A. XI, p. 285, fig. 14 a and b. For the combination of gold with ivory cf. several sword-hilts from Mycenae and the gaming board from Knossos (B.S.A. VII, p. 79, fig. 25).

The action of the arms being less violent, such detailed rendering of sinews and veins as is found on the arm of the acrobat (Fig. 5) was not necessary. But the left arm gripping the snake is tense and muscular as well as beautifully shaped, and the thumb and fingers are executed with equal care (Fig. 6). Nothing could surpass the delicate carving of the details of the head and of the crown with its subtle curves: it gains, rather than loses, in being enlarged to three times the natural size on Plates XIII and XIV.

A technical resemblance is afforded by the method of attach-

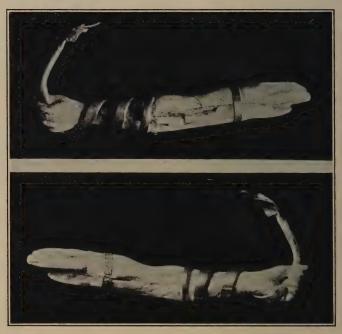


FIGURE 6.—LEFT ARM OF CHRYSELEPHANTINE STATUETTE

ment of the arms; that of the acrobat shows a similar tenon and socket device. The holes over the forehead, which held metal curls, furnish another parallel, and the fragments of thin gold plate found with the Knossian fragments "suggest that the usual loin cloth, which was certainly not wanting, was supplied by its means." In the case of the snake goddess the rich court dress gave an opportunity for a much more lavish application of gold ornament, and its workmanship shows that the artist's skill as a goldsmith was on a par with his skill as a sculptor. The simple

and ingenious technique by which the snakes were fashioned is especially worthy of notice. Except for the head, each was formed of a single flat strip of fairly thick gold, narrowing gradually towards the tail. The front portion was hammered so as to make it thinner and broader. Then it was bent into a tubular form, and passed through the opening between the thumb and fingers like a thread through the eye of a needle. The tail-part was skillfully wound about the fragile fore-arm. A small portion at the forward end was flattened out again, and cut into the shape of a head. A piece of similar outline formed the lower jaw, and a narrow tongue was inserted between the two. The upper and lower pieces were fastened together by three rivets, and the projecting ends of two of these represent the eyes.

The resemblances just described suffice to show that the snake goddess is not "a freak of individual genius" as Gardner has suggested, but a work of the same period and school, perhaps even of the same atelier that produced the ivories from Knossos. The latter were found in the ruins of the later palace, and are therefore to be assigned to the first Late Minoan or possibly to the third Middle Minoan period which is now regarded as marking the culmination of Cretan art. The date of the statuette thus falls within the limits of the sixteenth and fifteenth centuries B.C.

As regards the subject represented, the nearest analogies are of course furnished by the well-known series of figures executed in farence which were found by Evans in the temple repositories of the later palace at Knossos and explained by him as representations of the great Cretan goddess in her chthonic aspect, and of her votaries. The pose of the ivory statuette is the same as that of the largest of these figures; the chief difference is that she lacks the snakes which are knotted together about the middle of the Knossian goddess. In some respects she resembles more closely the figure of a votary, who wears a flounced skirt and a metallic girdle, and has no snakes twined about her body. But the problem is further complicated. Dussaud, 'Questions Mycéniennes,' Revue de l'histoire des religions XXVI, 1905, p. 47, doubts the religious significance of the objects found in the "temple repositories," and Thiersch, Aegina, das Heiligtum der Aphaia, p. 372, proposes to call all these figures snake charmers, introduced into Crete from Egypt, and to be placed on a par with the acrobats, male and female, who performed daring feats with wild bulls for the entertainment of Minoan lords and ladies. And one example cited by Thiersch seems to favor his interpretation. This is the well-known bronze statuette in Berlin (Fig. 7). She stands in a lively, momentary pose which disregards the law of frontality. Her knees are bent slightly, her right hand is raised to her forehead, and her left reaches across to grasp the snake on her right shoulder. The heads of two other snakes appear on the top of her head, and their bodies are knotted together on her back. She wears a flounced skirt, but is naked above the waist. Nothing here suggests the goddess.¹ On the other hand the connection of snakes with the cult of the Minoan goddess is abundantly proved by the Cretan discoveries. The rude, half aniconic image of a goddess rising from a cylindrical

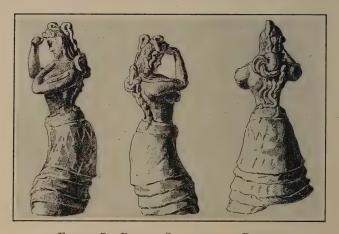


FIGURE 7.—BRONZE STATUETTE IN BERLIN

base found at Prinias² and the similar idol discovered in the shrine at Gournia³ have snakes twined about them. They are seen again on the cylindrical objects found with the idols,⁴ which Mrs. Williams calls cultus vases, while Thiersch explains them as examples of the lofty headdress worn by the larger faïence statuette. The central figure of the terra-cotta group found at Palaikastro apparently represents the goddess holding a

¹ A similar statuette from Hagia Triada is reproduced by Mosso, *The Palaces of Crete*, p. 69, fig. 26. Thiersch cites also a statuette published by Furtwängler, *Sitzungsber. der Bayer. Akad.* 1899, p. 560.

² Wide, Ath. Mitt. XXVI, 1901, p. 248, figs. 1-3.

³ Gournia, pl. XI, 1.

⁴ Wide, l. c., figs. 4, 5; Gournia, pl. XI, 11-13.

snake, while doves are perched on the base in front of her. ¹ These idols, together with the evidence accumulated by Evans to the effect that the objects in the temple repositories belong to a shrine, seem sufficient to prove that the faïence figures, and consequently all the others, had a religious significance. If some of them, like the Berlin bronze, are human, they are perhaps best regarded as priestesses who performed magical rites with snakes in honor of the divinity, who is herself represented by the larger of the faïence figures. And the chryselephantine statuette, which is by far the finest of the series, has also the best claim to be regarded as a representation of the central figure of the cult.

Museum of Fine Arts, Boston.

L. D. CASKEY.

¹ Dawkins, B.S.A. X, p. 217, fig. 6; Mosso, l. c. p. 283, fig. 136. According to the latter the figure is playing a lyre.

Archaeological Institute of America

FRENCH FIGURE SCULPTURE ON SOME EARLY SPANISH CHURCHES

1

The question of French sources for Spanish architecture and carving in the Middle Ages is not only hotly disputed, it is too often unfairly begged. If Spanish savants at times imply that the Peninsula received no influx of ideas after the Byzantine, yet on the other hand French scholars coolly write down, without a note of warning, such unwarrantable assertions as that Petrus Petri, the architect of Toledo cathedral, was a Frenchman. In dealing with half a dozen early churches in which (I think) the forms, or the iconography, or the arrangement of the figure-sculpture about the portals show that French workmen were there, I have tried to formulate a canon of judgment, somewhat as follows:

- 1. If the forms are those of French schools—the school of Toulouse, or the school of Chartres, or the school of Vézelay—we may justly infer a French master.
- 2. If a town lies on the pilgrim's direct road from France into Galicia, we may admit a legitimate presumption of French influence.
- 3. If, having found along with examples of case 1, other French traits, we then find these traits elsewhere (e.g. the Signs of the Zodiac and Labors of the Months, the Last Judgement in the tympanum, or consecutive histories from saintly legend in the archivolts), we may take them to establish a presumption of French influence themselves.

The half-dozen churches lie nearly all along the Way of S. James. Not being in cathedral towns for the most part, they have little history recorded. What they have deals with the gifts of Spanish kings to Knights of the Temple or of S. John, as at Sangüesa and Puente la Reina, or with the building of the Way, as at Estella, or with the repeopling from Burgundy, as at

Avila. The evidence must be sought, not in the archives, but in the stones. Yet during the whole period of church-building, travellers were crowding along the Way: the professional pilgrim, the man who went for a vow, and the workman on the tramp with his sack of tools over his shoulder. There must have been among these many stone-cutters and architects, for theirs is a wandering craft.

We know from one notebook that has survived, how a mediaeval architect saw the world. Villard de Honnecourt sketched in the thirteenth century precisely as George Street sketched in



FIGURE 1.—Toulouse; S. Sernin; Portal of Transept

the nineteenth. He went as far as Hungary, and perhaps his friend Peter of Corbie went as far as Toledo. Wherever he went, the notebook was in his wallet or in his hand; he put down what he saw, what he thought; whenever a discussion was on, the notebook was out.

"Vesci une glize d'esquarie (he writes) ki fu esgardée a faire en l'ordene de Cistiaus. Vesci l'esligement del chavec me Dame Sainte Marie de Canbrai, ensi com il ist de tierre. Avant en cest livre en trouverés les montées dedens et dehors, et tolé le maniere des capeles et des plains pans autresi, et li maniere des ars boterès. Istud bresbiterium invenerunt Ulardus de Hunecort et Petrus de Corbeia, inter se disputando. Istud est presbiterium Sancti Pharaonis in Miaus. Vesci l'esligement de le glize de Miax de Saint Estienne. [These at the bottom of the page of drawings.] Deseure est une glize a double charole ki Uilars de Honecort trova et Pierres de Corbie. J'estoie une fois en Hongrie la u je més maint jor; la vi jo le pavement d'une glize de sifaite maniere. Chi prennés matere d'on piler metre a droites loisons. [It is at Rheims.] Ista est fenestra in templo Sancte Marie Carnoti." [N. D. de Chartres.] The next drawing is the



FIGURE 2.—LEON; S. ISIDRO; PORTAL OF SOUTH TRANSEPT

rose of Lausanne. Such notebooks would come into play when men met, "inter se disputando," along the Way of S. James.

1 "This is a square headed church that was planned for the order of Cêteaux. This is the plan of the chevet of Our Lady S. Mary of Cambrai, as it is rising from the ground. Earlier in this book you will find the interior and exterior elevations of it and all the construction of the chapels and walls as well, and the construction of the flying buttresses. This sanctuary Villard of Honnecourt and Peter of Corbie worked out in discussion. This is the sanctuary of S. Faro in Meaux. This is the plan of S. Stephen's church at Meaux. Above is a church with double ambulatory that Villard of Honnecourt and Peter of Corbie found out. I was once in Hungary and stayed there a good while. I saw the pavement of a church after this fashion. This shows how to set up a pillar with attached shafts (?). This is a window in the church of S. Mary of Chartres."

That way came in from France by four roads, which joined at Puente la Reina in Navarre. The first ran by S. Gilles, Montpellier, Toulouse, and the Port of Aspe. The second came down from Le Puy, by Conques and Moissac; the third from Vézelay, by S. Léonard (near Limoges) and Périgeux; the fourth by Tours, Poitiers, S. Jean d'Angély, Saintes and Bordeaux. The last two crossed the Pyrenees by the Port de Cize, and through the

valley of Roncevaux, and came to Pampeluna, due north twenty miles from the bridge that the Queen builded, "and one way thence forward goeth on to S. James." The ways are long: at present I have to do mainly with one, and to begin with the pilgrims only at Toulouse.

If the church of S. Sernin was begun in 1080 and consecrated in 1094, the south transept portal should be dated 1090 or thereabouts. Figure 1 shows the lintel and tympanum of the door, with flanking figures of angels on the upper face of the portal, and Figure 2 the south transept portal of S. Isidro at Leon. The



FIGURE 3.—LEON; S. ISIDRO; PORTAL IN SOUTH SIDE; SPANDREL

relation between them is plain. At S. Sernin the finished style of the transept has its earlier stage in the reliefs built up in the walls of the ambulatory—Christ ¹ amid the tetramorph, two angels, and two apostles—which we are compelled to throw back into the third quarter of the eleventh century in order that the

¹ Figured in Michel, Histoire de l'Art, I, p. 614.

place for which they were made should be destroyed and the figures, remaining on hand, should be used again in later building.

S. Isidro at Leon is a church with a well attested history. It was dedicated in 1063 by Ferdinand I. It was enlarged from 1101 to 1149 by Alfonso VII, and then reconsecrated. Señor Lampérez would give the apses and transepts, including this *Puerta del Perdon*, to the time of Ferdinand I and his daughter,



Figure 4.—Soria; S. Juan de Rabaneyra;
Apostle

and the nave with a larger south doorway to Alfonso VII. There is, however, evidence on the spot for some rebuilding not recorded. Inside, the windows of the first bay are crossed by vaulting shafts;1 outside, on the face of the south portal, are built into the wall signs of the Zodiac and other figures from an earlier door in the same position (Fig. 3). The two saints in the spandrels here are less archaic than those on the transept face, but the confused compositions that fill the tympana are much alike and much like those of the Puerta de las Platerias² at Santiago of Compostela.

The south portal of Santiago is dated by an

inscription 1078, which probably means that the church was begun in that year.³ This, as well as the north portal and a third at the

² Figured in Michel, op. cit. II, p. 251.

¹ Cf. Street, Gothic Architecture in Spain, I, p. 158 (new edition).

³ Cf. the date on the transept of Val-de-Dios in Asturias, 1218, the year in which Master Galtiero began the church on May 18. See Street, op. cit. I, p. 224.

west, destroyed to make way for Master Matthew's Gloria of 1183, is described in a manuscript of ca. 1140, which constitutes the fourth book of the Codex Compostellana, called "of Pope Calixtus," revised and annotated by Aymery Picaud, a French pilgrim. The remains of the north door were in their turn removed when Ventura Rodriguez rebuilt that in the eighteenth century, and inserted in and about the south door, wherever there was room.

A great chantier was building Santiago for at least a hundred and thirty years. Bernard, Magister Mirabilis, was at the head of it in 1071. Matthew (who had built the Puenta Cesuri in 1161) was at the head of it in 1168 and was succeeded at the end of that century by his son. It was alive and organic; successive generations of stone-cutters there practised their trade, reinforced by newcriticised comers. and instructed by arriving pilgrims.

The figures of the south porch take one back to Moissac and Toulouse, not only now to S. Sernin but



Figure 5.—S. Salvador de Leire; Apostle on North Buttress of Portal

to the figures in the Museum. These, that once stood about the chapter-house of the cathedral of S. Etienne² and the cloister of La Daurade, show, themselves, signs of an art in bright ascend-

¹Le Codex de S. Jacques de Compostela, lib. IV, published by P. F. Fita and J. Vinson, Paris, Maisonneuf, 1882.

² Figured in Michel, op. cit. I, p. 627.

ency throughout the twelfth century. Where, as in Languedoc, so much has perished, we must allow for other pieces than those we know, some more tentative, some more perfect, which would be as likely to supply models to Spain and to the outlying provinces. The school of Toulouse is easily recognized, however far afield, in the legs crossed, the drapery curled at the bottom and seen a little as from below, the parallel, circular folds of drapery tight against the knee above and below, and two or three ways of treating the tresses of hair and beard—sometimes in separate, waved locks, sometimes in a series of loops. Another convention, that of representing the edge of a mantle like a plaited jabot, grows more formal and unreal as it occurs farther from

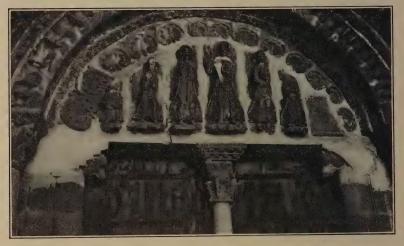


FIGURE 6.—S. SALVADOR DE LEIRE; TYMPANUM

home, for instance in the church of Souillac (Lot) and in Soria and S. Salvador de Leire (Spain).

A pair of apostles (Fig. 4) are built into the apses of S. Juan de Rabaneyra, in Soria, behind the altar. The pattern that frames them occurs at S. Antimo in Tuscany—a bit of Cluniac building. The church of S. Juan can hardly have been built earlier than 1170, when Alfonso VIII at his majority dowered the city richly; and it is not named in the list of parishes made for Alfonso the Wise in 1252. The reliefs look more like Toulouse than the photograph can show, particularly about the hair and beard, and in these forms, in the convention of the drapery, and

in the curious straddling posture, they are paralleled by the figures on the portal of S. Salvador de Leire.

This brings us back to the Way. The convent of S. Salvador lies just over the frontier of Navarre and just up the mountain-side from the road between Jaea and Pampeluna. To the kings of Navarre it was court and heart of the realm. By royal generosity Benedictines held it from 1097 to 1236; then Cistercians

from 1236 to 1270 and again after 1273. The nave was built after that year, but the older portal uses material in the tympanum, and above and beyond the archivolts. The carving the archivolts themselves may well be contemporary with the nave; the figures buttresses and above are bits and scraps used over again:-S. James with staff and book, a group apostles, Jonah coming out of the whale, two saints on the flanking buttresses, (Fig. 5), the three Maries, the upper half of an angel trumpeting to judgement, etc., even fragments of various pat-

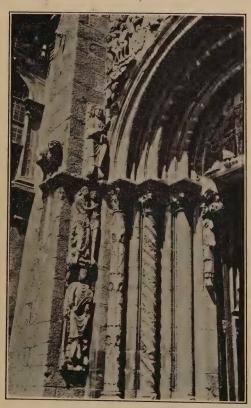


FIGURE 7.—SANTIAGO DE COMPOSTELA; SOUTH TRANSEPT PORTAL; FIGURES FROM DE-STROYED NORTH PORTAL

terns of interlacing cords. These are very Spanish, but the figures belong with those we have considered; the Maries may be paralleled at S. Gilles, and the single figures are ungrafted shoots from the Toulousan stock. The figures of the tympanum (Fig. 6) were made for a place similar to that they now occupy, and the conventions of hair, drapery and posing are Toulousan still, though provincial in workmanship.

Coming again to the Puerta de las Platerias at Santiago it is easy to see the debt to the ateliers of Languedoc. Plainest in the two ladies of the Zodiac, that Sign of the Lion and Sign of the Ram that M. Bertaux cleverly associated with the slab which survives in the Museum at Toulouse, it is almost as plain in the scenes from the north portal now built into the flanking



FIGURE 8.—SANTIAGO DE COMPOSTELA; SOUTH TRANSEPT PORTAL; FIGURES ABOVE DOORS (Sign of the Zodiac built into left-hand tympanium)

walls: the Creation, David, the Sacrifice of Isaac, all relating themselves to the work at S. Sernin (Fig. 7). Finally the tall figures across the whole face of the portal above the double doorway may profitably be compared with the apostles from S. Etienne (Fig. 8).

As a matter of comparison, even the apostles of the great twelfth century Gloria (Fig. 9), the western porch, by certain conventions of the drapery and the hair, by crossed legs, by turn of head and hand, go back ultimately to the same great school.2 In the architectural conception, on the other hand, and the iconography in places, the narthex looks back to Vézelay, as may be seen by the capital carved

with the punishment of the slanderer, and the archivolt with the end of Desire in hell.³ Clearly, by this time the *chantier* of Santiago has grown quite Spanish, though it has learned from

¹ Figured in Michel, op. cit. II, p. 254.

² Cf. Michel, op. cit. p. 267.

³ Cf. Street, op. cit. I, p. 216.

France structure, theme, and technique; for the enclosed porch, the Christ of the Apocalypse, the apostles standing about the doorway, the great figure on the central post, are all French motives, but the elders ranged across the archivolts on the radii of the arch, the physical characteristics of the faces, the carving of most of the capitals, are local enough. While the architecture and the idea and the art came across the Pyrenees, yet the types

and the disposition and the credit all are Spanish now.

II

The school of Chartres, in its territorial limitations, may be bounded roughly as follows: on the north by Senlis, on the east by S. Loup de Naud, on the south by Bourges, on the west by Le Mans. Three queens from Chartres appear, notwithstanding. the jamb shafts at S. Maria la Real of Sangüesa (Fig. 10), and three figures of men, not more ruinous but less beautiful, in the corresponding place on the other side. The door itself, jambs and archivolts, is of the pointed style of the



FIGURE 9.—SANTIAGO DE COMPOSTELA; WEST PORTAL; FIGURES ON JAMB

thirteenth century, but the tympanum and the two rows of arcading above belong to another region and probably an earlier date.²

Sangüesa lies in Navarre, near to Pampeluna, but from the hill

¹Figured in Mon. Piot, Vol. XXI.

²Figured in Michel, op. cit. II, p. 259.

above the town the view extends into Aragon. "La que nunca falta" is her honorific title. In 1131 Alfonso II, el Batallador, gave to the Knights of S. John of Jerusalem his palace near the bridge and the church of S. Mary which stood in the Patio del Rey—the king's courtyard. That can hardly have been the present edifice or any part of it. The church must have been rebuilt more than



FIGURE 10.—SANGÜESA; S. MARIA LA REAL; PORTAL; QUEENS ON WEST SIDE (Photographed from below a deep basement)

once, for it is late transitional work. The portal is on the south side: and below the arcading which crowns it, the spandrels between that and the outer archivolt, buttress which sustains it on the east, and the wall of a projecting chapel on the west, are all crowded with confused fragments sculpture left on hand: S. James killing naked barbarians, two or three of the evangelical beasts, some very Lombard lions, a wise virgin with her lamp, and interlacing designs. the top of this tangle. and in the gaps, fresh grotesque material is inserted. The double arcade across the entire top encloses, in the upper range, Christ in

the midst of the tetramorph, angels, and two apostles; eight more of these, or prophets, stand under the arches below. They all suggest the South, not the North, of France, but they do not particularly recall that use of arcades which is characteristic in Poitou and Saintonge. The lion and ox about the feet of Christ are facing the same way, instead of looking both to Christ; this is the kind of blunder a provincial workman makes, who does not well understand the themes he handles. In the tympanum sits Christ in Judgement (Fig. 11), between four trumpeting angels; the blessed are marshalled in a double row on his right, and the damned on his left leave room for the weighing of souls by S. Michael and their torment in hell. Below, another arcade contains six apostles on each side of a seated Virgin, crowned, with the Child. The Christ has the same gesture as that at Conques, and the bare shoulder, but the mitre crown of that at Moissac. The arcade, angels, and Doom occur at Cahors but in a riper style. Sr. Lampérez points out that the shafts which carry the jamb-figures do not rise from the pavement but begin



FIGURE 11.—SANGÜESA.—S. MARIA LA REAL; TYMPANUM

rather high up, showing that the former building lacked shafts. There can be no doubt of the provenance of these figures, and the archivolts carry, in the midst of other matters, fragments of a curious series of the months: December kills a hog, January holds cup and platter; one man holds the sign of the Goat, another that of the Bull, another the waterpots of Aquarius; a mermaid has the two Fishes, and the Twins are knights with triangular shields. The capitals in the nave are some of them storied, of the thirteenth century, and very fine; one of the Epiphany re-

¹Figured in Baum, Romanesque Architecture in France, pp. 78, 87, and 80 respectively.

calling the destroyed rood-screen at Chartres. M. Bertaux believes that this portal was built all at one time. I cannot agree to that. At Puente la Reina, in the church of Santiago a portal exists which was so built, and the work is all of a piece.

Full of Knights of S. John and of the Temple, of hospitals, lodging houses, lazar houses, Puente la Reina was where the ways met. It was richly endowed in 1146 by Garcia Ramirez,

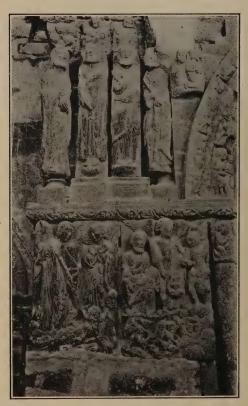


FIGURE 12.—ESTELLA; S. MIGUEL; PORTAL; FIGURES ON THE LEFT SIDE

who gave the town to the Templars, in 1150 by Sancho the Wise. in 1194 by Sancho the Strong. So late as 1487 the church of El Crucifijo was not yet finished, though the portal is archaic and barbarous past description. The town made all sorts of provision for all sorts of people, and styles meet and mingle about the doorway of S. James's church. Lombards were there, and you find their lions: eastern workmen, and they left superb lionsphinxes; Frenchmen, and they recorded the stories of Genesis and In the the Gospel. cusped opening of the doorway they cut reliefs, from the Creation to the Fall: in the fine

archivolts above, now sadly weather-worn, the Visitation and Epiphany, Herod and the Kings, the Slaughter of the Innocents, the Angel with the Shepherds, the Flight into Egypt. All these towns along the Way are linked together by likenesses. Puente la Reina and Leire have each the Lombard lions and each a lesser portal marked with the chrism; Puente and Estella, each, one

early Gothic portal, and each, jamb-shafts capped with heads; in Sangüesa and in Estella a fourteenth century church shows the Doom and hell-mouth gaping for sinners like a castle gate and drawbridge.

S. Pedro la Rua, at Estella, has a cusped opening to the doorway like those at Puente and at Ciraquí. The cloister is not French. The church is planned with three niches out of one apse, as at Souillac; now Souillac is a morning's walk from Rocamadour, and Our Lady of Rocamadour had a shrine at Estella.

The town enjoys an amusing history. It was virtually refounded by Sancho Ramirez, who ran the Way of S. James through it, in the teeth of the monks of S. Juan de la Peña.



FIGURE 13.—ESTELLA; S. MIGUEL; TYMPANUM

These, owning a convent some three miles away, were bent on having the Way cross their land for the profit it would bring. The king carried his road through his town, but the monks were too strong, and to appease them he gave them tithes of all the churches therein. Of the history of S. Miguel nothing is known. To right and left of the doorway stand great reliefs: the slaying of the dragon and weighing of the souls (Fig. 12); the angel at the tomb, with the three Maries. Now the motive of weighing the souls does not appear in the Judgement portal at Santiago of Compostela, and is so far from being familiar in

¹ Figured in Michel, op. cit. II, p. 290.

Spain that D. Pedro Madrazo confesses himself unable to read the significance of the scene here, and Sr. Serrano-Fatigati makes his demonstration at full length. It is purely French. French too is the fine Christ with the tetramorph and S. Mary and S. John in the tympanum (Fig. 13) and the arrangement of figures in the archivolts. Here are ranged in successive orders six angels, ten pairs of kings from the Apocalypse (the other two

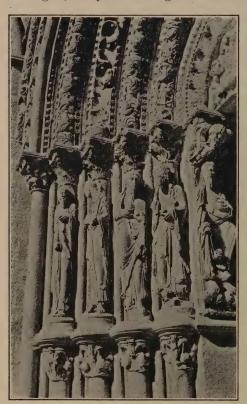


FIGURE 14.—AVILA; S. VICENTE; WEST PORTAL; FIGURES ON NORTH SIDE

pairs are inserted above), a row of prophets, and two rows of legendary saints including S. Martin, S. Vincent, S. Peter, in iust such scenes as those at Leon cathedral, avowedly French. Above the doorway on either hand runs a row of apostles, planned, one would think, for some such array as that at Olite, or at S. Sepulcro in this very town, and then supplanted by the angelic figures. certainties and alterations of this sort support the hypothesis of a mixed body of workmen recruited from other workmen on the tramp, no such compact organization the stone cutters glaziers of Chartres and

S. Denis. The technique of the work at Estella is probably Spanish,—it offers marked resemblance to that in the cloister of S. Juan de la Peña, the rich mother house in Aragon—but the conception of the splendid unit, tympanum, archivolts and flanking reliefs, is fine French.¹

¹ This portal is very fully illustrated in Serrano-Fatigati's Portadas Artisticas de Monumentos Españoles, Madrid, Hauser y Menet.

III of the

I left the Way once to show work of Languedoc in Soria; and now I want to show in Avila work of Burgundy—and other places.

Count Raymond of Burgundy in 1090 for the repeopling of Avila fetched ninety French knights, twenty-two masters of

piedras taller and twelve of jometria, for the walls. In 1109 the work on the church of S. Vicente was well advanced. The second quarter of the century may serve for the south portal. But Ferdinand I, in 1252, and his successors after him to the end of the century, granted funds for rebuilding and repairs sorely needed.1 Enlart has pointed out that the narthex at the west end is very like that at Vézelay, and that the leafage of the archivolts and the sculptures of the tympanum which deal with Dives and Lazarus, while irrelevant here. are taken from Lazare at Avallon. within three hours' walk



FIGURE 15.—AVILA; S. VICENTE; WEST PORTAL; FIGURE ON TRUMEAU

of Vézelay. But the apostles on the jambs here (Fig. 14), and the Christ blessing from the central post, I believe to belong to restoration in the second half of the thirteenth century, and to owe something to the Gloria of Santiago. The seated Christ would do better for a S. James (Fig. 15). Two apostles are placed

¹ Street, op. cit. I, p. 254.

against the inner face of the doorjambs proper, as they are in Galicia and are not in Burgundy, and the remainder turn one to another with the same gestures of head and hand as Master Matthew's. The treatment of the drapery about the feet is, however, different; it is reminiscent of Vézelay, and is very like that of the Annunciation on the south porch.

This south doorway presents a curious collection of statues: on



FIGURE 16.—AVILA; S. VICENTE; SOUTH PORTAL; FIGURES ON EAST SIDE

² Figured in Michel, op. cit. II, p. 263.

the right hand (Fig. 16) a king seated under the corbel on the face of the door post, and a pair of standing figures, male and female, visibly more archaic. should suppose them part of the first building. On the left hand a little seated Virgin makes a pendant to the king and the angel annunciant stands beside her: both have been set against the door after it was finished, and the edges still show where their place was dug out.2 In style they are intermediate between the standing figures and those of the west portal. This points to the existence of a permanent chantier at Avila, founded when the repeopling was begun, in

the time of Alfonso VI, and maintained for the building of the cathedral. Founded by Count Raymond and continued probably by his son Alfonso the Emperor, the cathedral was building through all the thirteenth century. The Count of Burgundy, who

¹ Figured in Baum, op. cit. p. 138, and cf. drawing in Michel, op. cit. I, p. 639.

had imported his first workmen from his own land, would keep up a healthy circulation of intercourse between the two regions, and the developing art would receive from time to time fresher nourishment from the place of its origin. Meanwhile the other current which perpetually circulated, that of pilgrimage to and from Santiago, brings other ideas which, being themselves French at the second and third remove, offer no incongruity. The church of S. Vincent grows, takes up all that comes, stands a complete and splendid whole.

Everywhere in Spain we find, side by side with the great cathedrals built under foreign supervision and by royal patronage—Toledo, Leon, Seville, Burgos—this art which comes up out of the ground, feeds on whatever is within reach, and becomes in the end purely Spanish. In poor towns and those along the Way, which have no strong individual life, the various elements readily catch the eye; those that wrought came from far and went away again. In places that had a stiller, a more patient and more stable life, like Santiago and Avila, a living school appeared, and whatever it received, it altered into its own likeness. It set thereon its own image and superscription.

GEORGIANA GODDARD KING.

Bryn Mawr. 1914.

THE DATING OF THE GREAT TEMPLE OF BA'AL AT PALMYRA

The temple of Ba'al at Palmyra was first described and illustrated in 1753 after the expedition of Wood in 1751. This is, unfortunately, the last work on the subject which approaches completeness. A short discussion of the ruins is found in Architecture and Other Arts by H. C. Butler, pp. 49–51, and a skeleton report of the German expedition excavating at Ba'albec was published in the Jahrbuch des Kaiserlich Deutschen Archäologischen Instituts, 1902, pp. 87–124. Of the work of E. Guillaume in Palmyra during the summer of 1895 only a preliminary report has been published by E. Berthone in the Revue des Deux Mondes, CXLII, 1897 (July-August), pp. 374–406.

The oldest parts of the temple¹ are the cella walls, that run north and south, and the peristyle.² The plan of the cella must have been originally of Greek form. Its proportions are classic, as are those of the peristyle, with eight columns on front and back, and fifteen on the sides. The present form of the cella, with an entrance and windows in the sides and the pronaos and epinaos walled up, is due to an alteration. Had the intention been, at the time the peristyle was built, to provide an entrance at the sides, the columns would not have been so disposed that one stood directly opposite the middle of the cella wall. As it was, when the change was made, one column had to be removed from the flank to provide an entrance which was necessarily "off centre." That this was felt to be a necessity, and was not a choice, is clearly shown by the position of the windows in the

¹ Wood, Ruins of Palmyra, tab. I, A, C; tab. III–XXI. Of the photographs taken by an American Archaeological Expedition to Syria in 1899–1900 (apply to University Library, Princeton, N. J., U. S. A.) numbers 436–439 (437, 438 reproduced in Butler, Architecture and Other Arts, Vol. II of the Publications of the American Archaeological Expedition to Syria, pp. 50, 51). Bonfils, photo. Nos. 1323, 1325, 1326, 389.

² Wood, op. cit. tab. XVI.

eastern cella wall. Unhampered by the necessary position of an entrance, they are spaced symmetrically. It may be noted here that the exedrae at either end of the cella, marked A and B in the plan, were not a part of the original plan, and, when introduced, did not serve as "adyta," as Puchstein has asserted.1 An examination of the photograph of the American Archaeological Expedition² will show this, for the central compartment is only a vestibule, with side chambers opening out of it. Further examination of the photograph will show the patched and hasty character of the construction. At the sides of the doors the decoration above the pediments of the slender niches is not the same, and above them are placed massive pilaster bases, probably taken from the old west wall of the peribolos when it was rebuilt, in 174 A.D.?, 3 or else, and this is more probable, during the repairs after the sack by Aurelian in 273. The florid ornamentation of the ceilings of the vestibules also points to a late date for their construction.4

Leaving the temple for a moment and turning to the peribolos, we have our first definite evidence for date. The epigraphical evidence for the dating of the peribolos is as follows. For convenience, reference will be made to the inscriptions by number, and they are arranged in chronological order.

- No. 1. 10 A. D. = 321 Seleucid Era. Bilingual, found, with No. 2, on a stone, in the interior of the temenos, by Prince Abamelek Lazarew. Published by M. de Voguë. ⁵ The purpose of the stone is not clear. Dr. Littmann has suggested ⁶ that it was placed under a niche in the temple wall.
- No. 2. 17 A.D. = 328 Seleucid Era. Bilingual, on same stone as above.⁷
- No. 3. 21 A.D. = 333 Seleucid Era. In situ, on column bracket of temenos portico ⁸ published by Euting. ⁹
 - No. 4. 28/29 A.D. = 340 Seleucid Era. In situ, Palmyrene.
 - ¹ Jahrbuch des K. D. Archäologischen Instituts, 1902, p. 113.
 - ² Am. Arch. Ex. Photo. No. 439.
- ³ Puchstein, Jb. Arch. I. 1902, pp. 105, 110: see discussion of epigraphical evidence for peribolos.
 - 4 Wood, op. cit. tab. XIX.
 - ⁵ Journal Asiatique, VIII, 1883, i, pp. 242–244.
 - ⁶ Butler, op. cit., IV, Palmyrene inscription No. 3, pp. 62-65.
 - ⁷ Butler, op. cit., IV, Palmyrene inscription No. 4, pp. 62-65.
 - 8 See Butler, op. cit., IV, pp. 61, 62.
 - ⁹ 'Epigraphische Miscellen,' Sitzb. Berl. Akad. 1887, p. 413, No. 102.

On bracket of column near north end of eastern portico. Discovered, together with No. 5, by E. Littmann.¹

No. 5. 70/71 A.D. = 382 Seleucid Era.² In situ, Bilingual.³ On bracket of column, second to the south of No. 3.

No. 6. 142 A.D.=453 Seleucid Era. In situ, Greek. On bracket of column in portico, discovered by Wood.⁴

NOTE A. Puchstein⁵ mentions an unpublished (?) inscription from a bracket in the south stoa of the peribolos, dated 127 A.D.; one of 150 A.D. (also unpublished?) and one of 167, noted by Wadd. without date.⁶ He also dates the door of the peribolos at 174 A.D. without publishing the inscription.⁷

Note B. Dr. Littmann has mentioned the inscriptions, No. 1 and No. 2 of de Voguë, 8 as belonging to the temple.9 This is incorrect. The description given by de Voguë, "sur une grande colonne isolée au nord du temple du Soleil" and "sur une grande colonne renversée, qui faisait pendante à la précédante, au sud-ouest du temple," do not indicate that these columns were in the temenos. On the contrary they stood at some distance, as is proved by the fact that the Greek text of No. 2, is identical with that of Wood, op. cit. Marmor Palm. XXI, which he found on the isolated column, marked 30 in the plan, Tab. II, at a distance of over a quarter mile from the peribolos. The two columns that bore the inscriptions in question, were those marked 28 and 30, respectively, in the same plan, and, if Wood's plan is trustworthy, were equidistant from the temple itself.

Note C. It has been suggested by Mr. H. C. Butler that there may be reason to believe that Wood was wrong, that de Voguë followed him, and that Dr. Littmann is correct. It is

unfortunately impossible to verify this at present.

The Peribolos Wall. The exterior of the peribolos wall was broken by pilasters, evenly spaced and carrying a complete entablature. Between each of these, on the north, south, and

¹ Butler, op. cit., IV, Palmyrene inscription No. 1, pp. 58, 59.

³ Palmyrene text in Butler, op. cit., IV, Palmyrene inscription No. 2, pp. 59–62.

² This date is not positively certain. From the corresponding Greek inscription, however, we can be sure that it is of the first century A.D. See Butler, op. cit., III, No. 352.

⁴ Wood, op. cit., Marmor Palm. V; Wadd. No. 2589; C.I.G. No. 4489; Euting, op. cit., No. 103.

⁵ Jb. Arch. I. 1902, p. 111.

⁶ Wadd., No. 2580.

⁷ Puchstein, Jb. Arch. I. 1902, pp. 105, 110.

⁸ Insc. Sémitiques, Palmyrene inscriptions Nos. 1, 2.

⁹ Butler, op. cit., IV, p. 61.

¹⁰ Wood, op. cit., tab. I, "C," and plan, tab. III.

east, were windows, crowned by a gable.¹ The western front was built much higher and the spaces between the pilasters were left quite plain.² This construction was continued on the north and south for about seventy feet.³ On the interior of the peribolos the west side has a single colonnade. On the other three sides the portico had a double row of columns. The porch of the entrance at the west had been destroyed before Wood made his drawings.⁴ Of his fourth plate, then, we may only consider the wall, in its entirety, and its decorations.

The interior of the wall, on the north, south, and east, is precisely like the exterior.⁵ That of the western wall, however, and of its continuations on the north and south, has a double row of niches.⁶

The Peribolos Colonnades. It is unfortunate that we have no detailed illustration of the order of the columns on the north, south, and east. Nor can we judge by the analogy of the pilasters on the outside of the wall which was undoubtedly built at the same time. For here again our illustrations fail us, except on a very small scale. Still even the small photograph shows the severity of the decoration which is carried out in the windows, of trapezoidal form, crowned by gables with raking cornices. In striking contrast to these are the decorations of the entrance in the west wall, a double row of niches and doors, some with profiled archivolts, conches, and elaborately carved mouldings. The frieze of the north, south, and east walls, both inside and out, seems to have been smooth. While this was copied on the exterior of the new west front, on the interior there was an entablature very characteristic of the middle of the second century.

Puchstein, on the evidence of the inscription numbered 6 above, and the three mentioned in Note A, has admitted that

- ¹ Wood, op. cit., tab. XII, "B."
- ² Wood, op. cit., tab. I, "C," and tab. IV.
- ³ Bonfils, photo. No. 389; Am. Arch. Ex. Photo. No. 437. (Reproduced in Butler, op. cit., p. 51.)
 - ⁴ Wood, op. cit., p. 42, description of tab. IV.
 - ⁵ Butler, op. cit., p. 51.
 - ⁶ Butler, loc. cit., and Wood, op. cit., tab. XIV and XI.
 - ⁷ Bonfils, photo. No. 389.
 - 8 Wood, op. cit., tab. XII, "B."
 - 9 Wood, op. cit., tab. VI, VII, IX, XI, XIV.
 - ¹⁰ See note 3 above.
 - ¹¹ See portions of wall each side of entrance; Wood, op. cit., tab. IV.
 - ¹² See discussion of west wall below.

"jedenfalls unter Hadrian schon ein Teil des Peribolos fertig war." We have besides, inscriptions of 21 a.d., 28/29 a.d., 370/71 a.d. These are on consoles that could not have been fastened to the shafts after use in another place, for each is part of the column drum, or rather, a projection from the drum itself, necessarily a part of the colonnade at the time of erection. From time to time, then, as occasion offered, inscriptions were cut and statues were set up.

The peribolos, then, must have been erected not later than the beginning of our era, and most probably at the time when the change in the temple cella was made and a door placed between two columns of the peristyle. For it certainly could not have been built very long before the change in the temple was made so as to have an entrance opposite to the gate in the western side of the court. This assertion is entirely supported by an examination of the details of the alterations of the temple, particularly in the case of the mouldings of the door that was set in the peristyle. The jambs, beginning on the inside, are decorated with three fasciae, each bordered by a fillet. The inner fascia is carved with a continuous laurel or olive leaf ornament, the next with a grapevine, a large leaf alternating with a huge bunch of grapes. The third has branches of a plant not easily identified. Outside of these comes first, a cyma recta with the leaf and dart, then an egg and dart on an ovolo, and finally an anthemion on a cavetto.5

Now such a combination of Greek and Oriental *motifs* is characteristic of only one architectural period in Syria, the period in which were built the temples at Suwêdā ⁶ and those of Ba'al Samîn ⁷ and Dūsharā at Sî'. These are examples from the Haurân, it is true, but it must not be forgotten that after 85 B.C., when the Nabataeans defeated Antiochus XII, they took possession of Damascus and Coele-Syria. Now Palmyra is equally distant from Antioch and from the Haurân; it is therefore not

¹ Jb. Arch. I. 1902, p. 111.

² See above, No. 3.

³ See above, No. 4.

⁴ See above, No. 5.

⁵ Wood, op. cit., tab. XVII (omits decoration); Bonfils, photo. Nos. 1323, 1326.

⁶ See Butler, op. cit., pp. 327–334.

⁷ See Butler, op. cit., pp. 334-340. Dated Rev. Biblique, 1904, p. 581.

⁸ See Florilegium Melchior de Voguë, pp. 79-91.

surprising to find traces of this southern influence at this time in the midst of all that the city must have drawn from the Syrian capital.

The great door of the Dūsharā temple at Sî',¹ almost purely Oriental in its ornament, has just such naturalistic forms as this peristyle door of the temple of Baʿal. On the archivolt above the door occurs much the same grapevine *motif*, and this is found again on the inner jamb of the door of the temple of Baʿal Samîn at Sî'.² All this simply confirms my hypothesis that the alterations of the cella of the temple of Baʿal took place at the same time as the building of the peribolos, that is, about the beginning of the first century A.D.

The Temple Cella and Peristyle. Still earlier than the oldest parts of the peribolos are the cella and peristyle of the temple.³ The capitals have unfortunately long since lost their decoration. For, as the holes in the bells show, this was of metal, fastened to an inverted, truncated, cone-shaped core. Perhaps this same use of metal occurred in the interior of the temple cella at Djerash, called Bet et-Tai.⁴ The decoration of the entablature is severe for the Hellenistic period. The ornament of the frieze is a succession of garlands held by winged figures.⁵ The proportions of the entablature are very nearly those of the Greek temple of Vesta (?) at Tivoli, together with which they are given below, in comparison with those of the temple of Vespasian at Rome.

	Ba'al T.	Vesta T.	Vespasian T.
Capital height,	1.12	1.00	1.23
Architrave height,	0.5	0.53	0.64
Field of frieze height,	0.5	0.66	0.7
Cornice height,	0.62	0.6	0.8
Entablature height,	1.7	1.7	2.2

The common unit is the lower diameter.

The frieze about the cella was undecorated, and convex in profile,⁶ as was also the case at Srîr on a monument (116 A.D.) which will be described and illustrated in a forthcoming publication by Mr. H. C. Butler.

¹ Casts of the entire door are now on exhibition in the Library of Princeton University.

² De Voguë, Syrie Centrale, Architecture civile et religieuse, pl. 3, "A."

³ Wood, op. cit., tab. XVI.

⁴ Zeitschrift des Deutschen Palästina Vereins, XXV, 1902, pp. 137, 138.

⁵ Wood, op. cit., tab. XVIII, "I."

⁶ Wood, op. cit., tab. XVII, "F."

The Western Peribolos Wall and Entrance. The newest part of all the temple precinct, with the exception of the exedrae in the cella, is the western peribolos wall. I have already mentioned, in Note A above, the inscription of 174 A.D. which Puchstein found on the door, but which he does not publish. Certainly the forms and ornaments of the entrance are later than any of those discussed above, and are very similar to others belonging to the latter half of the second century.¹

The plan² shows a central intercolumniation of 13 feet 4 inches. tI would have been impossible to span this by anything but an arch, as has already been suggested.³ This is just what we might expect, considering other examples of arched entablatures in Syria.

Sî'	Temple of Dūsharā ⁴	33 в.с20 а.д.
'Atîl	Two temples 5	151 A.D.
Kanawât,	Temple of Zeus ⁶	Second Century
Kanawât,	Peripteral temple ⁷	Second Century
Is-Sanamên,	Tychaion ⁸	180–192
Damascus,	Propylaea ⁹	Antonine
Djerash,	Propylaea 10	Antonine

Yet the use of the arch, known in Palmyra at least as early as the beginning of the second century, 11 did not find as ready acceptance and as free use as in the Haurân. The niches at 'Atîl showed

- ¹ Compare details from the temple at 'Atil, 151 a.d. (Butler, op. cit., pp. 343–6; date, op. cit., III, No. 427a, and C.I.G. No. 4608.); also details from temple at Burdj Bākirhā, 161 a.d. (Butler, op. cit., pp. 67–8; date, op. cit., III, No. 48 and Hermes, XXXVIII, p. 118.)
- ² Wood, *op. cit.*, tab. III, IV, and restoration in XIV (the view in tab. IV, giving the conjectured elevation of the exterior, is taken from the interior; and vice versa in tab. XIV).
- ³ R. Sturgis, *Dict. of Arch.* III, p. 728. It must be remembered that the upper part of Wood's restoration is entirely a matter of conjecture. See tab. I, "B," for the condition of the entrance at the time of Wood's visit.
- ⁴ De Voguë, op. cit., pp. 31–8, also pls. 2, 3, 4; dated by Fr. Savignac, Rev. Biblique, 1904, p. 581.
 - ⁵ Butler, op. cit., pp. 343-346.
 - ⁶ Butler, op. cit., pp. 351–357.
 - ⁷ Butler, op. cit., pp. 351-357.
 - ⁸ Butler, Revue Archéologique VIII, 1906, pp. 413–423.
 - ⁹ De Voguë, op. cit., pl. 28, pp. 74, 75.
- ¹⁰ Referred to in Butler, Publications of the Princeton University Archaeological Expedition to Syria, II, A 1, p. 46.
- ¹¹ Tomb of Elabelos, 103 A.D. See Wood, op. cit., tab. LV "A," LVI, LVII. Location, tab. I "a."

a round head with a conch,¹ and at Musmiyeh² a full entablature was carried above the conch; but in the niches of Palmyra a horizontal entablature is carried either above or below the archivolt.³

We have unfortunately no figures for the lower diameter of the shafts in the colonnade. The capitals,⁴ however, compare not unfavorably with those from the Olympicion at Athens.⁵ Certainly they are Greek, not Roman, as will be seen by a comparison with those from the temples of Mars Ultor,⁶ Vespasian,⁷ and Castor.⁸ The flat section of the leaves shown in Wood's plate must not be considered.⁹ In the case of the Jupiter temple at Ba'albec, ¹⁰ in the cella capitals, he shows a similarly flat section which the photographic evidence of Puchstein ¹¹ contradicts.

It is interesting to recall in this connection, Rivoira's statement about Corinthian capitals in the East, assuming them to be, of course, examples of Roman workmanship. He says: "nei tempi anzidetti (138–193) i migliori capitelli vogliono esser cercati nella Siria." ¹²

The frieze above the colonnade has a flat profile ¹³; that on the peribolos wall is convex ¹⁴ and is ornamented with acanthus scrolls. Yet, even if it was erected in 174 A.D., the acanthus with stalk completely covered by leaves does not occur, as it does at Rome in the Forum of Trajan, ¹⁵ and later in the "Frontispiece of Nero." ¹⁶ Again in the palmettes of the sima we find the distinc-

- $^{1}\,\mathrm{For}$ the clearest views see the Am. Arch. Ex. Photo. No. 521, taken from the north temple.
 - ² Durm, Die Baukunst der Etrusker und der Römer, fig. 465.
 - 3 Wood, op. cit., tab. IX, XI.
 - ⁴ Wood, op. cit., tab. XV.
 - ⁵ See Marquand, *Greek Architecture*, fig. 261.
 - ⁶ Cresy and Taylor, Arch. Antiq. of Rome, pl. LXXIII.
 - Cresy and Taylor, Arch. Antiq. of Rome, pl. LXXXI.
 Cresy and Taylor, Arch. Antiq. of Rome, pl. LXXXVI.
- ⁹ Berthone (*Revue des Deux Mondes*, 1897, July-Aug. p. 395) says the acanthus was of Greek type.
 - 10 Wood, Ruins of Ba'albec, tab. XXXVII.
 - 11 Jb. Arch. I. 1902, pl. 9.
- ¹² 'Della Scultura ornamentale dai tempi di Roma imperiale al Mille.' *Nuova Antologia*, 1904 (198), p. 266.
 - ¹³ Wood, op. cit., tab. XV.
 - ¹⁴ Wood, op. cit., tab. XI.
- ¹⁵ Photo. Anderson, No. 1850, reproduced in fig. 55 of Studniczka's *Tropaeum Traiani*, which see, pp. 93–104, on this point.
 - ¹⁶ D'Espouy, pl. 62–64.

tion from purely Roman types. They have not the leaves, sharply pointed at the ends, that the architecture of the city shows, as, for example, in the Forum of Trajan and the baths of Agrippa, but leaves with their ends rolled over in a flat snail-like form. This is the universal form at Palmyra, and is of very great frequency.

SUMMARY

We have, then, four periods of architectural activity on the site of the temple of Ba'al.

I. Not later than end of first century B.C.:—temple cella and peristyle.

II. Not later than 21 A.D.:—rearrangement of cella; addition of door in peristyle and building of peribolos.

III. 174 A.D. (?)⁵:—rebuilding of west wall of peribolos. To this, or perhaps to a fourth period under Aurelian, belong the exedrae in the temple cella. The latter are the only remains that can be assigned to this last period. Aurelian's letter to Bassus expressly states that he desired "templum—ad eam formam—quae fuit, reddi." Such repairs as he made then, must have consisted chiefly in setting up what had been thrown down in the sack of the city.

S. B. MURRAY, JR.

Wells College, May 3, 1915.

¹ Studniczka, op. cit., pp. 85, 86.

² D'Espouy, pl. 80.

³ D'Espouy, pl. 75.

⁴ On doors, see Wood, op. cit., tab. VIII "B," XII "A," XLVIII; on windows and niches, tab. X "B," "C," XII "B", L; on cymatia of cornices, tab. XXIII, XLVI.

⁵ See discussion of epigraphical evidence for peribolos.

⁶ Vopiscus, Div. Aurelianus, ch. 31.

THE ICONOGRAPHY OF THE ASCENSION

The purpose of this paper is two fold: first to trace the development of the iconography of the Ascension from its earliest type through to the Gothic form; and second, to illustrate by means of this development the evolution of Christian art up to the Gothic period, and to show in particular the manner in which the ever-present Oriental influence modified in various ways the types current in western art.

The Feast of the Ascension was not among the earliest established by the Church, nor was it celebrated at first as an independent feast, but generally in conjunction with Pentecost. Early writers such as Origen, Tertullian, and Cyprian mention only Easter and Pentecost. It is only from the end of the fourth century that we find positive reference to the Ascension either as a separate feast-day, or as a part of the Pentecostal celebration. The separate feast-day of the Ascension must have been established between 380 and 430 A.D. The year 380 is the date of the Peregrinatio Etheriae in which a very interesting account of Ascension and Pentecostal celebrations is given; we read in it of the vigils held at Bethlehem forty days after Easter, and of the celebration of Pentecost at Jerusalem on the dies quinquagesimarum, with a separate celebration of the Ascension on the Mount of Olives the afternoon of the same day. The other date, 430, marks the death of Saint Augustine, who describes the Ascension as among the feasts universally observed: "sicut quod Domini passio et resurrectio et ascensio et adventus de caelo Spiritus Sancti anniversaria solemnitate celebrantur et si quid aliud tale occurrerit quod servatur ab universa quacumque se diffundit ecclesia." Roughly speaking then, the end of the fourth century or the beginning of the fifth may be regarded as the time when the Ascension assumed independent significance.

The canonical references to the Ascension are few and brief.

¹ Ep. CXVIII, i; P. L. XXXIII, col. 200.

Only in Mark, Luke and in the Acts of the Apostles do we find definite account of the episode:

Mark, xvi, 19: "So then after the Lord had spoken unto them (the disciples), he was received up into Heaven and sat on the right hand of God."

Luke, xxiv, 50-51: "And he led them out as far as to Bethany, and he lifted up his hands and blessed them. And it came to pass while he blessed them he was parted from them and carried up into heaven, and they worshipped him, etc."

Acts, i, 9-12: "And when he had spoken these things while they beheld he was taken up; and a cloud received him out of their sight. And while they looked steadfastly toward heaven as he went up, behold two men stood by them in white apparel which also said: 'Ye men of Galilee, why stand ye gazing up into heaven? This same Jesus which is taken up from you into heaven shall so come in like manner as ye have seen him go into heaven.'"

In the apocryphal gospel of Nicodemus we find the following references:

First Greek form, xiv: "And while Jesus was speaking to his disciples we saw him taken up into heaven." *Ibid.* xvi: "While he was yet sitting on the Mount Mamilch and teaching his disciples we saw a cloud overshadow both him and his disciples and the cloud took him up into heaven, and his disciples lay upon their faces upon the earth."

Second Greek form, xiv: ". . . and having thus spoken he went up into heaven." *Ibid.* xvi: "We saw Jesus alive on the Mount of Olives and going up into heaven."

Latin form, xiv: ". . . We saw him taken up into heaven." *Ibid*, xvi: ". . . and he went up into heaven and his disciples prayed upon their faces on the ground."

We may trace in these accounts a gradual expansion of the detail given the scene: Mark gives us only the main *motif*, Luke adds the benediction and the worshipping disciples; Acts speaks of a cloud and "two men in white apparel"; from the apocryphal sources we derive the two *motifs* of the Mount of Olives and the disciples prostrate on their faces. From the data thus afforded, the artists of the Early Christian period evolved two types for the scene, one of which may be called the Hellenistic type, since it was formed in the final stage of Greco-Roman art, and seemingly reflects in its realistic rendering of the Ascension the material

bias of the Hellenistic mind. In the other type, originated in the Christian East, the unreal and abstract treatment gives the scene a mystic character consistent with Oriental habits of thought.

These two types, the Hellenistic and the Oriental, might also be called the Western and Eastern, since the extant examples of the Hellenistic form have all been found in the western part of the Early Christian world, and the two Ascension-types have already been differentiated under these names by E. B. Smith. Hellenistic is the better term for the "western" type however; by it we mean the original form in which the scene was cast in East as well as West, a form which was soon supplanted in the

East by the Oriental type, but maintained itself for a longer period in

the West.

THE HELLENISTIC TYPE.

In this form of Ascension Christ is beardless and steps from a mountain into heaven, assisted by the Hand of God which emerges from heaven to draw him up. Below are represented some of the disciples in various attitudes, either gazing up to heaven or prostrate on the ground in fear or prayer.

The first of our examples is an ivory diptych at Munich which Dalton regards as Roman in origin and dating about the end of the fourth century² (Fig. 1). In this ivory Christ is nimbed



FIGURE 1.—IVORY DIPTYCH IN MUNICH. FOURTH CENTURY

and beardless and steps from a mountain towards heaven; his right hand is grasped by the Hand of God which issues from the clouds. Two disciples are represented, one prostrate, the other gazing with astonishment at the spectacle.

Another example occurs on the doors of S. Sabina at Rome, in the fifth century (Fig. 2). Here we find the same scene so far as essentials are concerned, though somewhat amplified. Christ is drawn up to heaven from the top of a mountain, while below

¹ Byz. Z. 1904, p. 222.

² Dalton, Byzantine Art and Archaeology, p. 191.

are seen four of his disciples in agitated attitudes. The panel of S. Sabina differs from the Munich ivory in giving the bearded type to Christ, and in the introduction of the three angels, two of whom are engaged in drawing up the Saviour toward heaven,



FIGURE 2.—PANEL OF DOOR OF S. SABINA. FIFTH CENTURY

while the third extends his right hand in the gesture of surprise or speech which is usually given the attendant disciple in scenes representing the miracles of Christ. We shall have occasion to return to this relief for further discussion.

Our next two examples are found on Christian sarcophagi of Provence where the forms of Hellenistic culture maintained themselves even later than in Italy. It is not surprising, therefore, to find the Hellenistic type appearing on these Gallic monuments of the sixth century, although at this period the Christian art of Italy was thoroughly transformed by the new notions introduced from the East. The first of the sarcophagi in question is at Arles.¹ On this we find an Ascension in which, as in the Munich ivory, the beardless Christ is stepping up to heaven and reaching for the Hand of God which is now effaced; two disciples are represented below, one prostrate and the other gazing upward

in surprise. The other example occurs on a fragment at Clermont. This shows us only the figure of Christ, raising his hand and stepping up toward heaven. The disciples must have been

¹ Le Blant, Les Sarcophages chrétiens de la Gaule, pl. XXIX.

included in the original composition, to judge from an inscription read upon the sarcophagus by Peiresc: "Ascensio in coelum, sublatus tamen videtur Christus a manu de caelo veniente, respicientibus discipulis et stratis."

The Hellenistic type may well have been derived from the apotheoses of emperors, such as that found upon a medal of



FIGURE 3.—MINIATURE OF THE SYRIAC GOSPEL OF RABULA

Constantine,² and on an ivory of the British Museum.³ In the former a hand issues from heaven to take up the emperor who

¹ Le Blant, op. cit. p. 47.

² Cohen, vol. VI, p. 172, No. 568.

³ Venturi, Storia dell'arte italiana, I, fig. 359.

stands in a quadriga and extends his hand. On the ivory two genii are shown carrying an emperor to heaven; he extends his hand toward a group of gods, two of whom receive him with the same gesture. The concept of these scenes is given literary expression in a line from the Panegyric of Constantius Chlorus: "Receptus est consensu coelitum Jove ipso dextram porrigente." In any case the apotheosis offered a convenient mould in which the Christian artists could fit the data afforded by the canonical or apochryphal accounts of the Ascension, and it seems likely that we have here the ultimate source of the Hellenistic type.

THE ORIENTAL TYPE

A. The Syrian Form. Of the Oriental Ascensions, the best defined is that which we find to have been current in Syrian art, and is represented by a miniature in the Syriac Gospel in the Laurentiana at Florence, written in Zagba of Mesopotamia by the monk Rabula in the year 586 (Fig. 3). The type here used is quite different from the Hellenistic. In a "mandorla" supported at the top and sides by two angels stands a bearded and nimbed Christ blessing with his right hand and holding a scroll in his left. An additional angel on either side offers a crown to the Redeemer with veiled hands. Below the mandorla are four wings filled with eyes, and from the wings project the heads of an angel, an ox, an eagle, and a lion. Beside the wings are two whirling wheels. A hand issues below the wings and directly over the head of Mary, who stands in attitude of prayer immediately under the mandorla. Beside the Virgin on either side is an angel with a wand. Each of these angels addresses a group of six disciples who point and gaze at the group above. The group on the right is headed by Peter, who carries a cross, while the left-hand group is led by Paul with a book in his hand. In the upper corners of the miniature are busts of the sun and the moon.

B. The Palestinian Type. Derivative from the form which we have just described is one which is represented by the Ascension scene employed to decorate the Monza phials, a series of oil flasks preserved in the treasury of Monza cathedral, and known to have been manufactured in the Holy Land as souvenirs for pilgrims about the end of the sixth century. This form of Ascension is much like the Syrian, but shows some divergence

¹ Garrucci, Storia dell'arte cristiana, VI, pls. 433-435, inclusive.

(Fig. 4.). Christ instead of standing is seated on a throne, and holds a book in his left hand in place of the scroll. In all but one of the representations on the flasks there are four angels around the mandorla, but all four of them support the mandorla, whereas in the Rabula miniature it was held by two angels and the other two offered crowns. In the one exception there are only two supporting angels. None of the flasks have the wings with eyes and the beasts below the mandorla, and other Syrian features that are absent are the sun and moon and the two angels in the lower group addressing the disciples. In all of these Palestinian representations Mary has the orant gesture and she is represented frontally in all but one, wherein she turns to the left and

gazes upward.¹ Paul is present in every case. In one example² the hand of God issues from below the mandorla as in the Rabula Gospel, but the dove is added below the Hand, and in this particular representation Christ is beardless. In another case³ a star is inserted over Mary's head. In all the examples the type follows that of the Rabula Gospel in giving the nimbus only to Christ and the angels, and to Mary.

Another example of this form is found in a drawing in the Royal Library at Windsor published by E. B. Smith,⁴



FIGURE 4.—PHIAL AT MONZA.
SIXTH CENTURY

which is a copy of an Ascension on a Palestinian encolpium practically identical with one of the representations on the Monza phials.⁵

The Palestinian type may then be characterized as follows: Christ is nimbed, generally bearded, and enthroned in a mandorla supported by two or four angels; he blesses with his right hand and

¹ Garrucci, pl. 435, 1.

² Garrucci, pl. 434, 3.

³ Garrucci, pl. 434, 2.

⁴ Byz. Z. 1914, p. 222. ⁵ Garrucci, pl. 435, 1.

holds a book in his left; below stands Mary, nimbed and orant, frontal or in profile, with six disciples on either side of her gazing up and gesticulating. In some cases various symbols appear above the head of Mary.

The search for some explanation for these eastern representations in the liturgies or in biblical or apochryphal accounts has thus far been unrewarded. They do not comply with the canonical descriptions, for these do not mention Mary's presence and make Paul's impossible. The four beasts, the wheels, the wings, the hand, and the sun and moon which appear in the Rabula miniature are equally absent from the canonical sources, being based on the visions of Ezechiel and Revelation. Only one feature of the Rabula Ascension comes from the New Testament accounts, viz., the angels addressing the disciples, which is borrowed from Acts i, 10. All this seems to point to an extracanonical source for the Oriental type, wherein the visions of Ezechiel and the Apocalypse were combined with the canonical accounts of the Ascension. Prototypes in art are also yet to be discovered, but it is natural to suppose that the type became fixed in some of the early mosaics, such as must have decorated Constantine's church of the Ascension on the Mount of Olives.¹

The Oriental Type in Italy. The introduction of the Syro-Palestinian type into the Christian iconography of Italy was inevitable. From the fourth century on, in consequence of the foundation of Constantinople and the institution of the joint empires, the connection of Italy with the East was progressively closer. The finding of the true cross was an event of considerable importance in the orientalizing of Italian Christianity, for it drew the attention of the empire more emphatically to the Holy Land and occasioned pilgrimages from all over the Roman world. Commerce also did its share, and the Monza phials are an example of the importation of objects of art into Italy from the East; we have ample evidence also of the employment of Eastern artists in Italy in the fifth and sixth centuries.

¹ The influence of these Syrian forms is seen in the Ascension on a silver plate from Perm in Russia, which Heisenberg dates in the fifth or sixth century (Heisenberg, *Grabeskirche und Apostelkirche*, II, pp. 190–191; Bela, *Krucifix-Darstellung*, pl. III.) Here Christ is bearded and stands in a mandorla supported by four angels. Below two groups of the disciples face each other. The Virgin is not present. The figures are stiff and crudely done; the drapery is of the closely fitting Persian type and shows strong Sassanid influence. Above the mandorla appear the sun and moon.

An excellent example of the transition from the older Hellenistic style of Italy to the new Oriental forms is offered by the wooden doors of S. Sabina at Rome. The types used on these doors are for the most part Hellenistic, but in certain scenes like the Crucifixion, and in the treatment of the architectural

backgrounds there are traces of undeniable Syrian influence. The same mixture of strains is found in the two types of Christ which are used on the doors, the beardless Hellenistic type alternating with the Eastern bearded head. In the Ascension, which we have already described as one of the examples of the Hellenistic type, we find that the Hellenistic form is modified in an Eastern sense by the use of the bearded type of Christ and the introduction of the Syrian angels who assist the Saviour to heaven.

But apart from this orientalizing of the Hellenistic Ascension, we find still further use of Eastern iconography in the actual introduction in one of the panels of a modified form of the Ascension of the Rabula Gospel (Fig. 5). Here we have a beardless Christ standing in a round mandorla with a scroll in his left hand; his right is lifted in benediction. The scroll bears the



FIGURE 5.—PANEL OF DOOR OF S. SABINA. FIFTH CENTURY

letters IXOYCP. On either side of Christ are the letters Alpha and Omega; at the four corners of the mandorla are the four winged beasts; below we see the sun and moon, on the ground plane stands the orant Virgin, gazing upward at a crossed nimbus or wheel which is held over her head by two apostles. What-

ever the meaning of this curious scene, we certainly have in it an adaptation of the Ascension in the Rabula Gospel, and one which retains its symbolic paraphernalia and chief iconographic peculiarities. The fact that only two apostles are represented is doubtless due to lack of space. The prominence of the Virgin should be noted as well as her gestures; her left hand is raised in adoration, while her right rests on her bosom in modesty.

Another Italian example of the Eastern Ascension is found on one of the ciborium columns of St. Mark's at Venice.¹ The decoration of these columns is carried around in horizontal bands, and the adaptation of the Ascension to this scheme has given it a somewhat disconnected appearance. Christis beardless and sits enthroned in a mandorla carried by two flying angels. Below the mandorla is an angel's head surrounded with wings, the only survival of the apocalyptic symbols of the Rabula Ascension. The disciples are distributed around the rest of the band in the intercolumniations of an arcade, Peter being given the staff cross of the Rabula type.

In the ninth century the type appears again in a fresco of the lower church of S. Clemente at Rome.² Christ is here again seated in a mandorla borne by angels. Below is the Virgin in a praying attitude, standing on something which is now obliterated. On either side of her on a lower plane stand the two groups of disciples in attitudes betraying great excitement. In view of the late date, we may ascribe to the influence of Carolingian art the exaggerated movement of the disciples, although in other respects the scene is quite faithful to its Syrian prototype.

The Glorification of the Virgin. It is well at this point to call attention to the prominence given to the Virgin in the Eastern Ascensions. She does not appear in any of the Hellenistic examples, but always holds, in the Syrian and Palestinian types, a central position among the disciples, from whom she is also distinguished by the nimbus. In the Rabula miniature we have already noted the hand issuing from the wings directly over her head, and on the Monza phials we find above her a star, the hand of God, and the dove. Garrucci and Stuhlfauth³ believe the hand and the dove on one of the Monza phials to be signs of

¹ Venturi, I, fig. 268.

² Michel, Histoire de l'art chrétien, I, fig. 52.

³ Stuhlfauth, Die Engeln, p. 217.

the approaching Pentecost. Ficker, Kraus, and Heisenberg¹ think that the scene is a representation of Pentecost and the Trinity. Heisenburg accepts the hand in the Rabula Gospel as merely part of Ezechiel's vision: but inasmuch as the vision speaks of hands under their wings and as this one hand is in the same position as on the Monza phial, it seems probable that the artist employed this part of the vision as well as the others with a special significance, meaning by it the hand of God. We must admit with Garrucci and Stuhlfauth that the notion of a descent of the Holy Spirit is included, but we cannot agree with Ficker, Kraus, and Heisenberg that the scene is exclusively a Pentecost. For in the Rabula Gospel we find the hand over Mary in the Ascension, and in this manuscript there occurs a separate representation of the Pentecost itself. It seems therefore that while the idea of the pouring out of the Spirit is connected with such scenes, we should see more in them than this. In the nimbus which, with the exception of Christ and the angels, is accorded to Mary alone, in the special symbols over her head—the star, the hand, the dove, the wheel (S. Sabina)—which are all types of the Holy Spirit, and in the prominent central position which is always given her, there emerges an intention to give the scene a subsidiary meaning as a glorification of the Virgin. The cult of the Virgin had an early start in the East and held an important place in Syrian liturgy. It is quite reasonable to suppose that the addition of such attributes as those described above is the reflection in art of a growing cult of the Mother of God. Mariolatry is in any case evidently the inspiration of the scene on the doors of S. Sabina, wherein the two apostles hold the wheel or crossed nimbus over the Virgin's head, and the gesture of her right hand suggests a feeling of modesty at the honor accorded

The Oriental Type in Egypt—The Coptic Ascension. The influences from Syria and Palestine not only played an important rôle in the art of Italy from the fifth century on, but also made their way into Egypt. In the sixth and seventh centuries Syro-Palestinian iconography dominated Coptic art. Excellent illustration of this is given by the frescoes of the ruined monastery at Bawît, and many of these are particularly pertinent to our subject as being representations or adaptations of the Ascension.

¹ Ficker, Darstellung der Apostel, p. 139. Kraus, Geschichte der christlichen Kunst, II, p. 356. Heisenberg, op. cit. II, p. 199.

An apsidal fresco of Chapel XLVI¹ shows us a bearded Christ enthroned in a mandorla, blessing with his right hand and holding a book in his left. At the lower corners of the mandorla are wings with eyes. Among the wings on the left corner is a lion's head and in the same position at the right the head of an ox. One may conjecture that the composition was completed in the ruined upper half of the dome of the apse by the eagle and man. In the lower band of the apse stands the orant Mary with head turned up to the right, while on either side of her are



FIGURE 6.—PAINTING IN CHAPEL XVII AT BAWÎT

grouped the disciples, some standing, others kneeling, and all gesticulating wildly.

In Figure 6 is reproduced another of these niche frescoes of Bawît which has been preserved entire.² A bearded Christ is seated in a mandorla making the gesture of benediction and holding an open book on which is the word ἄγως thrice inscribed. At each of the corners of the mandorla are wings filled with eyes, and in the middle of these the head of one of the evangelical

¹ Clédat, C. R., Acad. Insc. 1904, p. 524, fig. 3.

² Ibid. fig 1.

beasts. Wheels appear below the lower wings. Two angels, one on either side of the mandorla, hold crowns in adoration of the Saviour, while between the lower wings and the angels are medallions of the sun and moon. Below is the orant Virgin with seven disciples and local saints on either side. Each figure is nimbed and stands in a frontal attitude, carrying a book in the left arm. The type has become conventional and typically Coptic, with all traces of emotion removed.

In Chapel XLV is another Ascension¹ with the same type of ascending Christ attended by beasts and wheels. Only the lower part is in good condition. In the lower group five disciples appear on either side; the figures are frontal and of the Coptic type, but one hand is raised, sometimes as if in surprise, sometimes pointing. In place of Mary we find a small leaping figure in Scythian costume whom Clédat calls Ezechiel.²

A somewhat different composition is met with in the apse of S. Apollo³ and in a fresco of Chapel XLII. In the former we have the usual Palestinian Christ enthroned in a mandorla from the corners of which issue the wings with eyes, each with a head as described below. An angel on either side offers a crown in adoration. Below the lower wings are wheels, and the medallions of the sun and moon appear above the angels' heads. In the lower band are seven hieratic looking disciples and local saints, forming a group on either side, but instead of the orant Virgin we find a Madonna enthroned with the Christ Child on her lap. The disciples are nimbed and carry books as in the fresco of Chapel XLVI. The same composition appears in the fresco of Chapel XLII, save that here the upper part of the figure of Christ and of the mandorla are gone, and the medallions of the sun and moon are placed below the mandorla. The Christ Child, whom Mary holds with her right arm in the apse of S. Apollo, is on her left arm in this fresco.

The significance of the compositions just described lies in the emphasis laid on the Virgin, her importance to the artist having become so great as to obscure her connection with the Ascension itself, as in the case of the introduction of the enthroned Madonna with the Child. The Coptic painter has simply given

¹ *Ibid*. fig. 2.

² *Ibid.* p. 523.

³ Maspero, C. R. Acad. Insc. 1913, p. 290.

franker expression to the double meaning of the scene which we have already detected in the Syro-Palestinian type.

From the examples just discussed we may characterize the Coptic Ascension of the sixth and seventh centuries as follows: The bearded Christ is enthroned in a mandorla, raising his right hand in benediction, and with his left holding an opened or closed book. At the diagonal corners of the mandorla are wings filled with eyes. In the upper wings are the heads of a man and an eagle; in the lower ones a lion and an ox. Two wheels are visible beneath the lower wings. The sun and moon in medallions appear either above or below the mandorla, on either side of which is an angel bearing a crown in adoration. The upper portion is separated from the lower by a narrow band. In the lower part we find disciples and local saints, generally fourteen in number, seven on either side of the Virgin. In all cases but one these disciples and saints are all alike, i.e. frontal, nimbed, and with dangling feet. They carry a book in the left arm and sometimes lift the right hand in conventional surprise. The Virgin is frontal and orant or enthroned as in the last two examples.

The Syro-Palestinian influence on these Coptic Ascensions is obvious. The upper band, with the exception of the Palestinian enthroned Christ, is adapted entirely from the Rabula type, as is indicated by the two adoring angels, the winged beasts, the wheel, and the sun and moon. The difference is that the two supporting angels at the top of the mandorla are missing, and that the wings and beasts are distributed about the mandorla instead of being grouped beneath it. The lower part of the composition conforms to the Palestinian type in consisting of the Virgin and the disciples minus the angels of the Rabula Ascension. But the Coptic art of the period, with the exception of the fresco in Chapel XLVI, has shown a characteristic distaste for the emotional attitudes and gestures of the Syrian original and transformed the disciples and saints into conventional and hieratic figures. A further change is found in the introduction of local saints beside the disciples and in the more pronounced Mariolatry of the treatment of the Virgin. The Coptic artist thus shows himself less a creator than an eclectic, selecting features from both the Syrian and Palestinian traditions and adding thereto a number of local touches.

The eclectic nature of these Coptic Ascensions is even clearer in the examples found elsewhere in Egypt. On the wooden lintel

over the doors of Mu'allaka¹ Christ is seated in the mandorla in Palestinian fashion. The condition of the piece makes it difficult to tell whether we have the bearded or beardless type of the Saviour. Two flying angels support the mandorla; in the space between their hands and the mandorla are oval medallions in which Strzygowski sees the heads of the lion and the ox. The Virgin and the disciples are grouped on either side of the mandorla in the intercolumniations of a colonnade quite in the manner of the ciborium column of St. Mark's. The attitudes are varied; the Virgin faces right and raises both arms, the first apostle on either side carries a cross, the second holds a book, the third steps back with his right foot, and the others assume various postures, some raising the hand and looking back, others exhibiting astonishment. The lintel is dated by Strzygowski in the eighth century.

At Deir-es-Suriani in the tenth century we find an Ascension quite like that of the Monza phials, with the addition of the sun and moon. This fresco covers an earlier one in which the staff-bearing angels of the Rabula type were used.² This and the other examples of the Coptic Ascensions sufficiently demonstrate the eclectic nature of Coptic art and its large indebtedness to Syro-Palestinian iconography, the influence of which, already strong in the sixth and seventh centuries, assumes almost entire domination of Egyptian art in the eighth, ninth, and tenth.

THE BYZANTINE TYPE

Byzantine art inherited most of the Syro-Palestinian types, and modified them in the direction of greater realism and fidelity to the canonical or apochryphal accounts. The transformation which the old scenes underwent at the hands of the Byzantine artists is well illustrated by the treatment of the Ascension.

One of the best examples of a really Byzantine Ascension is found in the mosaic dome of Hagia Sophia at Salonica. In the centre of the dome Christ is enthroned on a segment of a circle within a mandorla supported by two flying angels. Below, along the base of the dome, are the figures of the orant Mary flanked by an angel on either side, and the twelve disciples, six on either side. Each figure is separated from the next by an olive tree. Above the heads of Mary and the angels is the

¹ Röm. Quart. XII, pp. 14 ff, pl. II.

² Strzygowski, Oriens Christ. I, pp. 360 ff.

inscription from Acts i, 10: "Ye men of Galilee, why stand ye gazing up into heaven, etc." The disciples assume various attitudes of amazement. The date of the mosaic has been variously assigned to the seventh, ninth and tenth centuries.

In the church of the Apostles at Constantinople, destroyed in the fifteenth century, there was a representation of the Ascension which is copied in a miniature of a codex in the Vatican



FIGURE 7.—COPY OF MOSAIC IN THE CHURCH OF THE APOSTLES, CONSTANTINOPLE. NINTH CENTURY

Library (Fig. 7). Heisenberg dates the mosaic decoration of the church in the sixth century, but Diehl² believes it to have been no earlier than the ninth. In this Ascension the bearded Christ is seated in a mandorla supported by four angels, two at the top and two at the bottom. Below the mandorla stands the Virgin, facing right, with hands upraised. On either side of her are the two groups of the disciples gazing and pointing toward heaven. Beside the Virgin and slightly in the background are the two angels who point up toward Christ while gazing at the same time back toward the disciples. The original mosaic was probably inscribed with the quotation from Acts i. 10, cited above. In the background are four olive trees.

The Ascension is a fairly common subject on Byzantine ivories. An ivory plaque in

Berlin³ represents Christ bearded and seated on a segment of a circle within a mandorla supported by four angels. He

¹ Dalton, op. cit. fig. 222. Diehl, Manuel d'art byzantin, pp. 345-347.

 $^{^{2}}$ Heisenberg, op. cit. II, pp. 166–171. Diehl, op. cit. p. 450.

³ Vöge, Elfenbeinwerke (Catalogue of the Berlin Museum), pl. XI.

blesses with his right hand and holds a book in his left. Below is the Virgin, facing right, with the six disciples on either side. An olive tree in the background, on either side of the Virgin, gives location to the scene. An ivory formerly in the Carrand collection, and now in the Bargello, another in the Stroganoff collection,² and one in the Barberini Library at Rome,³ are all three decorated with an Ascension which is practically the same as that upon the Berlin plaque. On the Bargello ivory Christ is seated on a globe supported by two angels, while two others fly down toward the disciples and Mary. Between them and the group below is inscribed the verse from Acts i, 10. The mandorla in the case of the Stroganoff ivory is supported by two angels, and above the heads of the lower group is the inscription: + H ANAΛΗΨΙC+. The Virgin is frontal in both the Stroganoff and the Barberini examples. The whole group may be dated in the eleventh and twelfth centuries.

An Ascension of the eleventh century is found on the bronze doors of St. Paul's at Rome.⁴ Here Christ is seated on the segment of a circle in a round mandorla supported by two flying angels. Below stands the Virgin in a frontal attitude, with two angels beside her pointing toward heaven and looking back at the disciples grouped on either side. Behind the Virgin are olive trees.

These examples suffice to define the Byzantine type, which may be described as follows:—Christ is bearded and usually seated on a segment of a circle in a mandorla carried by four angels. The Madonna, either in a frontal or profile position, is flanked on either side by an angel who points to heaven and looks back over his shoulder at the disciples grouped behind him. It is to be noted that these angels are absent in the ivories which have been cited. The disciples point and gaze toward heaven. In the background are usually two olive trees to localize the scene on Mt. Olivet, and above the heads of Mary and the disciples the verse from Acts i, 10, is very frequently inscribed.

It is hardly necessary to point out that the Byzantine composition is derived very clearly from the Syro-Palestinian type, of which it is merely an amplification. All the examples which we

¹ Labarte, Histoire des arts industriels, pl. IX.

² Graeven, Frühchristliche und mittelalterliche Elfenbeinwerke, No. 70.

³ Graeven, No. 55.

⁴ D'Agincourt, Histoire de l'art, IV, pl. XIII.

have cited seem to show the Byzantine form in full development, and a proto-Byzantine phase is not to be found, for the Ascension is absent in the illustration of proto-Byzantine monuments like the Rossano Gospel and the Sinope fragment. The upper portion of the composition, *i.e.*, the seated Christ with the two or four supporting angels, is taken from the Palestinian form, except that Christ is seated on the segment of a circle instead of a throne. The lower part is essentially the lower group of the Rabula Ascension plus the olive trees and the inscription. The profile Virgin occurring in some of the examples is paralleled by one of the Monza phials.¹ It will be noted that the more literal Byzantine artists have omitted the apocalyptic beasts and the sun and moon.

Other examples may be found in the paliotto of Salerno,² the Pala d'oro at Venice,³ the carved steatite feasts of Mary at Toledo⁴ and in the Vatopedi monastery on Mt. Athos,⁵ in the carved cedar panels from the church of St. Miriam at Cairo, ⁶now in the British Museum, in the frescoes of Mistra,⁷ in a diptych with the twelve feasts in the South Kensington Museum,⁸ on the bronze doors of the cathedral at Beneventum,⁹ and in a manuscript of the British Museum,¹⁰ to cite only one of the numerous examples in Byzantine miniature painting to which reference might be made.

THE CAROLINGIAN TYPES

The foregoing account has shown the gradual spread of the Oriental type in the East and Italy up to its final fixation in the Byzantine form. In the West a very interesting evolution took place, the first phase of which can be traced in the monuments of the Carolingian period. The Ascensions of this period may be

- ¹ Garrucci, pl. 435, 1.
- ² Venturi, II, fig. 463.
- ³ Pasini, Tesoro di S. Marco, pl. XVII.
- ⁴ Dalton, op. cit. fig. 149.
- ⁵ Dalton, fig. 150.
- ⁶ Dalton, fig. 95.
- ⁷ Dalton, fig. 182.
- ⁸ Venturi, II, fig. 449.
- ⁹ Venturi, III, fig. 651.
- ¹⁰ British Museum: Reproductions of Illuminated Manuscripts, Series I, pl. II: Harl. 1810.

divided into three groups displaying certain differences but in the main closely related.

Examples of Group A are to be found in the Sacramentary of Drogo, in the Bible of St. Paul's, and on the crown of Aix-la-Chapelle. The first of these is a manuscript written and illustrated during the reign of Louis the Pious, in the middle of the ninth century. In the Ascension (Fig. 8) which appears in one of the miniatures of this manuscript, Christ is in profile, and is bearded and nimbed. He carries a staff cross over his left shoulder and strides along the top of a mountain, clasping at the same time the hand of God which issues from the heavens. At the

foot of the mountain are the disciples assembled in two groups on either side of the Virgin, who is in profile, facing right. Two wand-bearing angels fly down from heaven toward the disciples, extending their right hands.

In the Ascension of the Bible of St. Paul's,² Christ is again nimbed and bearded, and in profile. He strides as before along the top of a mountain and carries the staff cross over his



FIGURE 8.—MINIATURE OF THE SACRAMENTARY OF DROGO. NINTH CENTURY

left shoulder. His right hand is grasped by the hand of God. The two angels in this case are on the same level with Christ; they bend and gesticulate toward the two groups of disciples on the lower plane. The Virgin faces right and stands with the left-hand group.

One of the medallions of the crown of Aix-la-Chapelle³ is decorated with an Ascension which is of the same type, though abbreviated for lack of space. The same type of Christ is used,

¹ Weber, Einbanddecken etc. aus Metzer liturgischen Handschriften, pl. XVI.

² D'Agincourt, op. cit. V, pl. XLIII.

³ Cahier, Nouv. mélanges d'archéologie, III, pl. VI.

but in this case he carries the staff cross over the right shoulder, and grasps the hand with his left. The lower group is in half-figure; Mary stands with one disciple on the right, and three other disciples are represented to the left. The top of the mountain on which Christ is walking is represented by three oval surfaces like rocks, a peculiarity which will be noticed later.

Group B is illustrated by three ivory book-covers which are closely related in technique as well as in iconography. The first (Fig. 9) is in the Essen treasury, the second in the Berlin museum, and the third is in the Musée du Cinquantenaire at Brussels. The same type of Ascension occurs on all three. Christ, whose back is almost turned to the spectator, steps up from the top



FIGURE 9.—IVORY PANEL AT ESSEN

of a mountain, and reaches up to heaven with his right hand. Over the left shoulder he carries a staff cross. Two wand-bearing angels fly down toward the two groups of the Virgin and the disciples. The top of the mountain is formed of the same oval rocks which we have noticed in the crown of Aix-la-Chapelle and the same motif is used in the Crucifixion scene on the ivory of the Musée du Cinquantenaire. As Christ's back is turned, it is impos-

sible to tell whether the artist used the bearded type, but in other respects the Ascension on these ivories conforms to the type used in Group A.

The examples of Group C are an ivory in the Soltikoff collection,⁴ and a devotional ivory tablet ⁵ and a cylindrical box ⁶ of the same material, both in the South Kensington

- ¹ Clemen, Kunstdenkmäler der Rheinprovinz, Kreis Essen, pl. I.
- ² Bode, Bildwerke der christl. Epochen (Catalogue of the Berlin Museum), pl. LVIII, No. 462.
 - ³ Laurent, Les ivoires pré-gothiques, pl. XIII.
 - ⁴ Venturi, II, fig. 162.
 - ⁵ Graeven, No. 58.
 - ⁶ Graeven, No. 41.

Museum. The main features which are common to the group are: (1) the beardless Christ; (2) the Saviour carrying no cross, but raising his left arm; (3) the disciples in one group; (4) the mountain absent, but Christ represented as drawn up from the midst of the disciples; (5) the Virgin absent, or occupying an inconspicuous position. The Soltikoff ivory alone represents the angels flying down as in Group B (Fig. 10.). In the same ivory and in the devotional tablet only the busts and the craning heads of the disciples are portrayed. On the cylindrical box the figure of Christ is almost obliterated. The group seems to be the product of a provincial school in its poor technique and careless composition.¹

In the formation of the Ascension type of these Carolingian

examples, an interesting process has taken place. The Hellenistic type which we found still current in Gaul in the sixth century, and represented there by the sarcophagi of Arles and Clermont, has in the ninth century been combined with the Oriental form. The Christ who steps up from a mountain and grasps the hand of God is derived from the Hellenistic Ascension. The wand-bearing angels, on the other hand, and the Virgin with her attendant groups of disciples, are importations from Syria. The cross which the Saviour carries is an almost constant



FIGURE 10.—IVORY IN THE SOLTIKOFF COLLECTION.
NINTH CENTURY

attribute of Christ in Coptic art. The Carolingian Ascension is thus a composite form like so many other Carolingian types. The earliest influence to be felt by the mediaeval art of Northern Europe was the Hellenistic, but this began at a very early date to be modified by Eastern influences, the Syro-Egyptian through Provence, and at a later period, the Byzantine along the Danube

¹A variant of Group C of probably later date is found on an ivory now in the Berlin Museum, formerly in the Spitzer Collection. In this Ascension Christ is drawn horizontally through the air by the hand of God. In his left hand is a scroll. Below on the top of the mountain stand two angels, bending down and pointing to the disciples in the manner of the angels in the Drogo Sacramentary. In the lower plane the disciples and Mary are mingled in a confused group that gazes and gesticulates upward. In the background are two olive trees, which indicate Byzantine influence at work in the formation of the type.

and the Rhine. In the Carolingian period the Syro-Egyptian influences were still being assimilated, and the process of mixture is well illustrated by the Ascension, for there appears to be no settled type. The angels are sometimes omitted, and the arrangement of the lower groups varies from order to confusion. In some examples indigenous taste crops out more strongly, while in others the Eastern influence is almost in control. Hence the variation of the type in the Carolingian monuments, which still however maintain the two constituent elements of the scene at this period, *i.e.*, the Hellenistic ascending Christ and the Eastern lower groups.

The Carolingian type may be summed up as follows:—Christ is sometimes bearded, and sometimes beardless, generally carries a cross over his left shoulder, and is portrayed in profile, or a three-quarters rear view. He reaches up to the hand of God from the top of a mountain, or is drawn up from among the disciples. Two staff-bearing angels either stand on the mountain and bend toward the lower group, or are represented as flying down toward them. No mandorla is used. The figure of the Virgin and those of the disciples form one confused group or are arranged in two, with Mary on the left facing right. All the figures gaze and point heavenward.

THE OTTONIAN TYPES.

The Ascensions of the Ottonian period are only developments of the Carolingian types of the ninth century, with further amplification under Eastern influence. The lower group in particular yields to the Eastern sense of order, with a consequent disappearance of the earlier confusion.

Types of the Tenth Century.

In the Carolingian period we have found two types of Christ, the one bearing a cross as in Groups A and B, and the other without the cross as in Group C. In Groups A and B again, Christ was represented striding along the top of a mountain, while in Group C he rose from the midst of his disciples. In the tenth century Christ's position is high up in the air above the heads of his disciples, but his body is still in profile and his legs assume a walking posture. Both the Carolingian types of the Saviour are found, Christ being sometimes represented with the cross, and at other times with arms outstretched. These

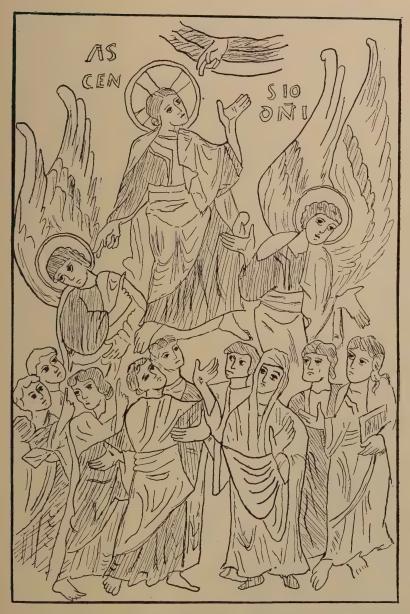


FIGURE 11.—MINIATURE IN A MANUSCRIPT IN THE ARSENAL LIBRARY, PARIS. TENTH CENTURY

features characterize the tenth century Ascensions in general, but the examples of the first half of the century may be differentiated from those of the latter half by the fact that in the

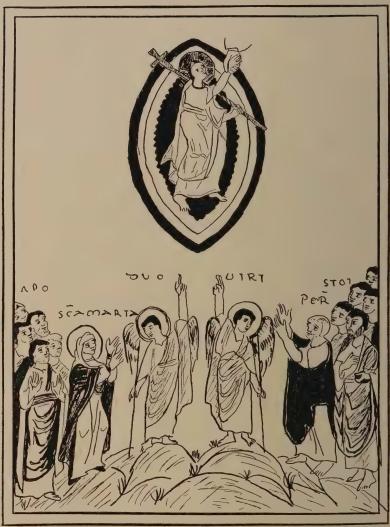


FIGURE 12.—MINIATURE OF THE CODEX EGBERTI. TENTH CENTURY

earlier group no mandorla is used. This form is illustrated by an Ascension in a manuscript of the Arsenal Library at Paris¹

¹ No. 33. Fleury, L'Évangile, pl. C.

(Fig. 11). Christ is here beardless, and has no cross. He seems to be striding along through the air high up above the lower group, and blesses with his right hand. Two angels intervene between the Saviour and the Virgin and disciples below, much in the manner of the Carolingian Ascensions of Group A. The hand of God issues from heaven above the head of Christ. An-



FIGURE 13.—MINIATURE OF THE BENEDICTIONAL OF AETHELWOLD.
TENTH CENTURY

other example of this type of the early tenth century is found on an ivory plaque in the South Kensington Museum.¹ In this Christ is bearded and carries a cross. He is again represented high up in the air, and the hand appears above him. The lower group resembles that in the preceding example.

¹ Graeven, No. 65.

In the Ascensions of the end of the century Christ is surrounded by a mandorla, while the Hellenistic profile is still retained. A good example is found in the Codex Egberti, dating 977–997 (Fig. 12). The beardless Christ is suspended in midair and surrounded by a mandorla. He carries a cross over his left shoulder and reaches to heaven with his right hand, which is grasped by the hand of God. On the summit of the mountain below stand two wand-bearing angels who gaze at the disciples and point toward the Saviour. The disciples and Mary are on a slightly lower plane, Mary being included in the left-hand group and facing right.

In the Benedictional of Aethelwold (Fig. 13), an Anglo-Saxon manuscript dating about 970, we find an Ascension of about the same description, but done apparently under stronger Eastern



FIGURE 14.—MINIATURE
OF THE PSALTER OF
ATHELSTAN. TENTH
CENTURY

influence. Here we have a bearded Christ in a mandorla surrounded by four angels, who do not, however, support it. The Virgin stands below between the two groups of disciples. Her attitude is frontal and orant, but her head is turned up to the right in a manner reminiscent of the fresco in Chapel XLVI at Bawît. The curiously strong Eastern influence manifested in this Anglo-Saxon miniature is even more apparent in another example produced in England about the same time, viz., the Ascension in the so-called Psalter of Athelstan (Fig. 14), where we have almost a repetition

of the Byzantine type. Here Christ is beardless, but he sits on a throne in a mandorla supported by two angels. He blesses and holds a book. Below stands the Virgin, frontal and orant, with the two groups of the disciples beside her. Somewhat in the background stand the two pointing angels, whose figures are visible only from the waist up. The artist has indicated the characteristic Byzantine olive trees, and inserted the inscriptions MARIA and VIRI GALITI on either side of Mary.

A number of examples may be added to this group. On an ivory book-cover of the Dresden Library² is found a partial

¹ Middleton, Illuminated Manuscripts, p. 100.

² Bruch, Malerei in den Handschriften des Königreichs Sachsen, fig. 8.

replica of the late tenth century type. Christ only is represented; he is bearded and carries a cross. With one hand he reaches up to heaven, and his figure is surrounded by a mandorla. An ivory tablet in the South Kensington¹ has the complete scene depicted in a crowded manner, with the two pointing angels and the two groups of Mary and the disciples. A manuscript in the Bibliothèque Nationale at Paris shows the other type of Christ, *i.e.*, without the cross.² Here again we have the bearded Christ, stepping up toward heaven and surrounded by the mandorla. The Virgin and the disciples appear below, but no angels are represented. In the Morgan collection of ivories in the Metropolitan Museum at New York³ is a small pail for holy water with scenes from the life of Christ. The Ascension (Fig. 15) here

is much like the one just described in the omission of the angels and the cross. Christ is beardless, and strides with extended arms toward heaven. He is surrounded by a mandorla. Below on either side are three disciples, the lower group being abbreviated on account of lack of space. The ivory came from Cranenburg.



FIGURE 15.—PANEL FROM PAIL FOR HOLY WATER, NEW YORK

It is evident that the Hellenistic ascending Christ in profile had reached the height of its development at the end of the tenth century. The rest of the scene was amplified according to Eastern ideas, which found their fullest expression in the Benedictional of Aethelwold, and the Psalter of Athelstan. With the exception of the latter example, however, the Christ in profile maintains itself throughout this phase of the evolution.

Types of the Eleventh Century

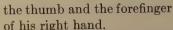
The Ascensions of the tenth century raised the figure of Christ in the air and surrounded him with the mandorla, but kept, as

¹ Graeven, No. 50.

² Lat. 9448. Fleury, L'Évangile, pl. LIV.

³ Aus'm Weerth, Fundgruben der Kunst, pl. X.

we have seen, the Hellenistic profile. It remained for the eleventh century to further orientalize the scene by introducing the frontal Christ. The prototype for the characteristic form of the eleventh century is found in sporadic Ascensions like one in a manuscript of the Arsenal Library at Paris¹ (Fig. 16), dating in the ninth century. This miniature represents Christ bearded and orant, and standing on a cloud. On either side of him is an angel leaning over and pointing to Mary and the disciples, who have their heads bent back in exaggerated fashion as they gaze at the Saviour. Christ holds what seems to be an olive branch between



The change to the frontal Christ was not a sudden one. and we can trace the gradual disappearance of the Hellenistic profile. A good example of the transition is to be found in an Ascension in Ms. Lat. 10438 in the Bibliothèque Nationale² (Fig. 17). The style of the manuscript as well as the iconography of the Ascension show that it dates between the Codex Egberti (977-997) and the Bamberg Gospel at Munich (1002-1024), to be mentioned hereafter. In this Ascension Christ is represented in mid-air, frontal, and orant. His bearded head,

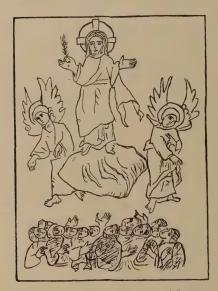


FIGURE 16.—MINIATURE OF MANU-SCRIPT IN THE ARSENAL LIBRARY, PARIS. NINTH CENTURY

however, is turned up sidewise toward the hand of God which issues from heaven. The sky is represented by a semicircle fringed with tongues of fire. The usual two groups of disciples are seen below, with Mary on the left, and in the centre of the picture are two enormous angels with long wings, pointing up to Christ and gazing down at the disciples.

From this type it is but a step to the characteristic form of the

¹ Fleury, L'Évangile, pl. XCIX.

² Weber, op. cit., pl. XCVI.

eleventh century with the entirely frontal Christ. Throughout the century there is scarcely any change in the lower groups, but the figure of the Saviour undergoes a well-defined transformation.

At first Christ is beardless and frontal and stands on a cloud; his hands are spread out in an attitude of prayer, the right making



FIGURE 17.—MINIATURE OF A MANUSCRIPT IN THE BIBLIOTHÈQUE NATIONALE, ca. 1000

a sign of benediction. There is no mandorla, but a line is drawn across the composition at the level of the Saviour's waist making a kind of screen, apparently a symbolical boundary of the heaven which is conceived to be above and behind it. Two angels appear in half figure above this screen on either side of Christ. Below are the usual two groups, with Mary on the left;

at the head of each group is an angel with enormous wings pointing to heaven and gazing back at the disciples in Syrian and Byzantine fashion. In the centre of the lower plane is a tree which represents the Mount of Olives. The hand of God is absent. This type of Ascension is illustrated by the Bamberg



FIGURE 18.—MINIATURE OF THE BAMBERG GOSPEL.
MUNICH. ELEVENTH CENTURY

Gospel at Munich¹ (Fig. 18), and another Gospel in the Library at Bamberg itself,² both dating in the reign of Henry II (1002–1024). A third example is found in a sacramentary in the Royal Collection at Hanover.³

¹ Venturi, II, fig. 251.

² Vöge, Eine deutsche Malerschule um das Jahr 1000, p. 139.

³ Ibid. p. 146.

The second phase of the evolution has the same composition with the addition of rays of light which issue from the cloud on which the Saviour stands, as in the Sacramentary of St. Maximin¹ (Fig. 19). In the third step Christ stands again on a rayed cloud, but carries a cross in his left hand, as in a manuscript of the Royal Library of Wolfenbüttel² (Fig. 20). There is no reason



FIGURE 19.—MINIATURE OF SACRAMENTARY OF ST.
MAXIMIN, PARIS, ELEVENTH CENTURY

why this type should not have come into being along with the one we have called the second phase, since the compositions are identical in other respects, and we have seen that the types of Christ with and without the cross were interchangeable throughout the Carolingian period and the tenth century.

¹ Bibliothèque Nationale: Lat. 18005; Fleury, L'Évangile, pl. XCIV.

² Vöge, Eine deutsche Malerschule, p. 136.

In the fourth stage, Christ is surrounded by a mandorla. In a Gospel at Berlin, another at Utrecht attributed to Bishop Ansfried¹ and in a sacramentary of Paris² (Fig. 21), we have this type with an orant Christ, while in a manuscript in the Queriniana at Brescia he carries a cross. In the Berlin Gospel we still



FIGURE 20.—MINIATURE IN MANUSCRIPT AT WOLFENBUTTEL.
ELEVENTH CENTURY

have the cloud beneath Christ's feet, but in the other examples this has disappeared. In the Sacramentary of Paris two angels hold the mandorla, a detail omitted in the other members of the group. All retain the horizontal line indicating heaven.

¹ Beissel, Des heiligen Bernward Evangelienbuch, im Dome zu Hildesheim, p. 36.

² Ibid. p. 29. Bibliothèque Nationale, Lat. 819.

Codex 340 in the Library of the monastery of St. Gall illustrates the fifth step¹ (Fig. 22). Here we find the mandorla enclosing Christ, and the added *motif* of a book in the Saviour's

Beleft hand. side the mandorla are the gesticulating half-length angels. The division of heaven is retained, and rolling lines representing clouds are added. The lower composition here suffers a change in that the orant Mary is placed in the centre between the two pointing angels. The position given to Mary, and the bearded Saviour holding a book, show the increasing influence of Syrian and Byzantine models, which had already effected the change to the frontal Christ. The Ascension of St. Gall is the nearest to the



FIGURE 21.—MINIATURE OF SACRAMENTARY OF PARIS.

ELEVENTH CENTURY

Eastern type of all the examples of the eleventh century.

The sixth step, illustrated by Ms. CCXVIII of the Cathedral

¹ Merton, Buchmalerei in S. Gallen, pl. LXXIX.

library at Cologne, shows us Christ holding the cross in his right hand and the book in his left. The two upper angels are in full length and support the mandorla. This type of Ascension is copied in a thirteenth century manuscript in Lord Leicester's collection. Here, however, the two angels are flying downward with a scroll on which is written in Latin: "He shall come in like manner as ye have seen him go into heaven."



FIGURE 22.—MINIATURE OF CODEX 340, St. Gall. Eleventh Century

The seventh and last stage in the development (Benedictional in the Wallerstein Library at Maihingen near Nordlingen) gives Christ the same attributes as in the type just described, but the lower angels are omitted, while four appear above; two

¹ Vöge, Eine deutsche Malerschule, p. 145.

² Dorez, Les miniatures etc. à Holkham Hall, pl. XIX.

are in full length and support the mandorla, while two others are represented in half length in the upper part of the composition.

Another example of this type is found on an ivory plaque forming part of a book-cover in the Hofbibliothek at Munich (No. 34).

THE BANNER TYPE

We have already noted the liking of the artists of Northern Europe for the cross as an attribute of Christ. There can be no doubt that the notion came into Gaul from Egypt, for the cross is

a constant attribute of the Saviour in Coptic art and it appears in the same connection on the sarcophagi of Provence. The type was popular again in the eleventh century, as we have seen, and from the frontal Christ carrying the cross there developed a group of Ascensions dating in the end of the eleventh century and the early part of the twelfth which for convenience we will term the "banner group," because the Saviour's cross has a banner attached to it. Examples are found in (1) the Ashburnam Evangelistarium (Fig. 23) at Cambridge,² (2) another at Munich,³ (3) a manuscript by Meister Ber-



Figure 23.—Miniature of Ashburnham Evangelarium. ca. 1100

tolt at Regensburg, 4 (4) a pericope of St. Ehrentrud at Munich, 5 and (5) an antiphonary at Salzburg. 6 In all of these Ascensions Christ is bearded and frontal, carries the banner-cross and is enclosed in a mandorla surrounded by angels, In 1, 2, 3, and 5 the

- ¹ Cahier, Nouveaux mélanges, etc. II, p. 29.
- ² Swarszenski, Salzburger Malerei, pl. LXXI.
- ³ Ibid. pl. LXXIII.
- ⁴ Swarszenski, Regensburger Malerei, pl. XXXI.
- ⁵ Swarszenski, Salzburger Malerei, pl. LVIII.
- ⁶ Lind, Ein Antiphonarium mit Bilderschmuck in Salzburg, pl. XIII.

banner is carried in the left hand; in 4 the Saviour holds it in his right. In 1 and 2 Christ bends slightly to the left and gazes downward, making the sign of benediction with his right hand; the mandorla is filled with stars. In 1, 2, and 3 two angels support the mandorla, at the top in 1 and 2, at the bottom in 3. In 4 and 5 there are four angels, two at the bottom and two at the top of the mandorla. In all the examples the two angels of the lower group are omitted. 1, 2, and 4 show the disciples and Mary in bust only. Mary stands to the left in 1, on the right in 2 and 3, and in the centre in 4 and 5.1

The essential feature of the Ottonian Ascensions as a whole is the raising of the figure of Christ in mid-air, but we have found that the tenth century still retained the striding figure of Carolingian art, surrounding it with the mandorla, while the eleventh century gives the Saviour a frontal posture, and adds various attributes like the cross, book, and banner. The mandorla is of course an Eastern notion. It is to be noticed that in the Ottonian period the artists concerned themselves chiefly with the upper half of the composition, which up to the eleventh century still remained Hellenistic in spite of the Oriental amplification which reached its highest point in the Ascension of the Benedictional of Aethelwold. In the eleventh century the upper part was Orientalized as well by the introduction of the frontal type of Christ, arriving at a very close approximation of the Oriental Ascension in Codex 340 of St. Gall, and the Antiphonary of Salzburg. The lower group was already quite Eastern in its Carolingian form in some examples. It becomes regularly so in the tenth and eleventh centuries, although at the end of the Ottonian period, in the "banner group," the lower angels are omitted. Even the olive trees appear in early eleventh century representations, and it needs only the addition of these, and the enthronement of Christ to make an Ascension of the kind found in the St. Gall manuscript a thoroughly Byzantine conception.

THE TYPES OF THE TWELFTH CENTURY

The Ascension in Romanesque Sculpture. A comparison of the manuscript Ascensions of the eleventh century which

¹ Fleury (*La sainte Vierge*, p. 231) mentions an Ascension in the *Hortus Deliciarum* of Herrad von Lansperg, in which Christ stands in a mandorla holding a banner. The mandorla is surrounded by four angels and Mary stands upon a stool in the center of the lower group. This shows the Byzantine influence which manifests itself in many other miniatures of this manuscript.

we have just been considering with the sculptured Ascensions of the twelfth century reveals the interesting fact that the Romanesque sculptors derived their iconography directly from the later Ottonian miniature painting. In the Ascension represented on one of the capitals of the cloister of St. Trophime at Arles (Fig. 24) we find a bearded Christ standing with both arms raised in a mandorla. About the level of his waist a horizontal line extends on either side of the mandorla, above which stand two angels who bend toward Christ. A group of gesticulating

disciples stands below. We have here clearly an adaptation of the type of orant Christ found in the group of manuscripts headed by the Bamberg Gospel, in which the sky is marked by a horizontal line and the angels do not touch the mandorla.

In the Ascension of the north portal of Cahors cathedral, Christ stands in a mandorla, blessing with his right hand and holding a book in his left, as in the miniature of the St. Gall codex. Beside the mandorla on each side is an angel pointing at Christ and looking down at the disciples. At each corner of the mandorla the sculptor has inserted a flying angel, a motif conforming to representations of the late eleventh and early twelfth century as found in the Antiphonary at Salzburg and the Pericope of St. Ehrentrud at Munich. The two pointing angels also resemble these of the eleventh century. The arrangement of the disciples in the intercolumniations of an arcade might be related to the types we have met in Egypt and in



FIGURE 24.—CARVING ON CAPITAL OF CLOIS-TER OF ST. TROPHIME, ARLES. TWELFTH CENTURY

the ciborium columns of St. Mark's, were it not for the fact that this is a treatment so common in Romanesque lintels that it is impossible to ascribe its presence in the Ascension to foreign influence.

The portal of Mauriac¹ affords an example of an Ascension in which Christ is represented orant in a mandorla flanked on either side by a gesticulating angel. The horizontal sky-line is present, and in the lower plane we have the usual groups with Mary on

¹ Lastevrie, L'Architecture religieuse en France à l'époque romane, fig. 660.

the left. In the centre is a pile of rocks representing the Mount of Olives, of which we have examples in the Carolingian period.

The Byzantine Type in the West. We have already seen that the Ascensions of the eleventh and early twelfth century had closely approximated the Byzantine type, as in the codex of St. Gall. This use of the Byzantine model went so far that actual replicas of the Eastern Ascension can be found, and one of these appears on an ivory of the twelfth century in the Kunstkammer at Dresden.¹ In this Ascension we find Christ seated on a segment of a circle in a mandorla. On either side of his head are the initials IC; below the mandorla is the verse: €IPHNHN THN €MHN ΔΙΔωΜΙ ΥΜΙΝ ΕΙΡΗΝΗΝ THN €MHN ΑΦΙΗΜΙ ΥΜΙΝ: "My peace I give unto you, etc." In the lower group Mary occupies the centre; she turns to the right and raises her hands. The twelve disciples are depicted in characteristic poses indicative of excitement. Olive trees fill up the background.

Mixed Types of the Twelfth Century. The preceding example shows that the Byzantine type finally succeeded in establishing itself in the West, but it is not to be expected that the well developed types of the ninth and tenth centuries suddenly died out. On the contrary, the older tradition shows itself constantly, though in a sporadic manner, throughout the eleventh and twelfth centuries.

In the Wyschrader Gospel at Prague,² which according to Janitschek³ belongs to an advanced period in the eleventh century, we find Christ on the Carolingian mountain with a cross in his left hand, and grasping the hand of God which issues from the clouds of heaven. On either side of him is an angel, and below stand the disciples and Mary. In the foreground are olive trees. The type here used is that of the Sacramentarium of Drogo with the addition of the Byzantine olive trees, which do not appear in Western art before the eleventh century.

A twelfth manuscript in the Stiftsbibliothek at Salzburg⁴ also has an Ascension modelled on the Drogo type. The bearded Christ carries a cross in his left hand (but not over his shoulder), and reaches up to heaven from the top of a mountain. The

¹ Venturi, II, fig. 441.

² Beissel, op. cit. p. 20.

³ Janitschek, Geschichte der deutschen Kunst, p. 92.

⁴ Swarszenski, Salzburger Malerei, pl. CIX.

hand of God is absent. An angel on either side of the Saviour flies through the air and points toward him. The Madonna and eleven disciples are seen in bust below.

In a manuscript of the British Museum¹ we find a curious mixture of the Ascension used in the Benedictional of Aethelwold with the form which we have named the "banner type." Christ stands slightly sidewise, grasping the hand of God with his right hand, and carrying a banner in his left. An adoring angel is on either side of the flaming aureole which surrounds the Saviour. The whole group is enclosed in a circle, from the top of which two angels are flying toward the groups of disciples to right and left, holding each a scroll inscribed with the verse from Acts i, 10. The disciples are grouped to right and left of the circle with Mary on the right side; Peter, who stands with the left hand group, holds a large key. At the lower corners of the circle are olive trees.

On the cover of an ivory reliquary in the Berlin museum² is a very elaborate Ascension of probably provincial origin. The bearded Christ strides up toward heaven, to which he extends both hands. He is surrounded by a mandorla supported at the corners by four angels, beside each of whom appears another holding a scroll and pointing to heaven. Above the mandorla is the hand of God and an angel flying downward on either side. Three angels to the left of the central group, and two to the right, adore the hand with bent knees and veiled hands. Below the mandorla are the two groups of disciples with Mary on the left.

THE GOTHIC TYPE

The last phase of the Ascension to be considered is the one prevalent from the end of the twelfth century through the thirteenth, fourteenth, and fifteenth centuries. It is the conception of the scene which was evolved by the French school of Gothic art, and lasted till the breaking up of mediaeval tradition by the Renaissance made the maintenance of a consistent iconography impossible. The type is quite definite; its characteristic feature is the representation of the figure of Christ as disappearing in the upper part of the picture, with his body visible only from the knees or ankles down (Fig. 25). The attitude is frontal,

¹ Ms. 17738. Warner, Illuminated Mss. of the Brit Mus., pl. 15.

² Vöge, Elfenbeinwerke (Catalogue of the Berlin Museum), pl. XIX.

and the feet either rest on a cloud or are surrounded by it. In two of the examples to be cited an angel flies downward and touches the foot of the Saviour on either side. The lower part of the composition is quite like the Ascensions of the end of the eleventh century, and consists of Mary and eleven disciples in two groups with the Virgin on the left. The groups are repre-

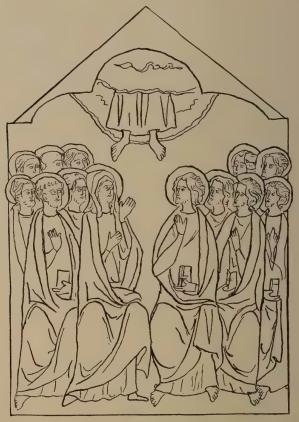


FIGURE 25.—MINIATURE OF PSALTER IN THE BRITISH MUSEUM. THIRTEENTH CENTURY

sented either standing, seated, or kneeling. No angels are present at all except in the two cases mentioned. In the fourteenth and fifteenth centuries the mountain is often represented, on which in a few cases the foot-prints of Christ are indicated. A list of examples follows.

Twelfth century—Psalter of Shaftesbury Abbey,¹ two angels. Thirteenth century—Reliquary of Kaiserwerth; The Salvin Horae;² Glass window in Gladbach monastery church,³ in which Christ's body is visible from the waist down, as well as the lower part of his arms; Epistolarium of Giovanni di Gaibana in the treasury of the Duomo at Padua; Psalter in the British Museum⁴ (Fig. 25).

Fourteenth century—Psalter in the Thompson Collection;⁵ Bible in the Royal Library at Stuttgart;⁶ Alabaster relief;⁷ Biblia Pauperum in the Hofbibliothek, Vienna;⁸ Durandi Rationale, *ibid*.⁹

Fifteenth century—Frescoes in St. Wolfgand near Altheim,¹⁰ two angels; Alabaster relief, Metropolitan Museum, New York.¹¹

The quaint realism of the Gothic Ascension is no doubt due in great measure to the humanizing tendencies which affected Christian art as a whole in the Gothic period, but it owes much also to tradition. The frontal type of Christ without the mandorla seems to come from the representations of the early eleventh century. Even the particular feature of the disappearing Saviour is found already in the Gospel of St. Bernward of Hildesheim, which dates between 1011 and 1014.12 In this Ascension, which has not been cited before in this paper, Christ strides along the top of the Mount of Olives, but his body is seen only from the waist down. A combination of the frontal type with this treatment of the figure of the Saviour gives us the Gothic ascending Christ. The lower part of the composition simply continues the lower group of the late eleventh and early twelfth centuries, which the Gothic artists modified by seating the figures in some of the thirteenth century examples, and representing them as kneeling in the fourteenth and fifteenth. striking adherence to a single type in examples so widely scat-

- ¹ Landsdowne Ms. 383; Brit. Mus. Reprod. from Ill. Mss., Series II, pl. IX.
- 2 No. LXXX in the Thompson Library; Cat. pl. XXVIII.
- ³ Clemen, op. cit. III, Kreis Gladbach, p. 32.
- ⁴ Ms. 17868. Warner, op. cit. pl. 25.
- ⁵ No. LVI in the Thompson Library; Cat. pl. XLII.
- ⁶ Vitzthum, *Pariser Miniaturmalerei*, pl. XXXVII.
- ⁷ Prior and Gardner, Mediaeval Figure Sculpture in England, p. 471.
- ⁸ Cod. 370. Burger, Deutsche Malerei der Renaissance, p. 211.
- ⁹ Cod. 2765. Burger, p. 226.
- ¹⁰ Burger, p. 197.
- ¹¹ Prior and Gardner, op. cit, p. 479.
- ¹² Beissel, op. cit. pl. 24.

tered as these we have cited from England, France, Germany and Italy, are witness to the control exercised by the Paris schools over the artistic fashions of the Gothic period.

SUMMARY

The history of the Ascension type in mediaeval art indicates first of all the prevalence of Hellenistic tradition, probably formulated in Alexandria, in the art of Italy of the first four or five centuries of the Christian era, and its survival in the art of Southern Gaul in the sixth. In the fifth century, however, Syro-



FIGURE 26.—OLIPHANT FORMERLY IN THE COLCHEN COLLECTION

Palestinian iconography, already dominant in the East, had made itself felt in Italy and was at work in Egypt. From the sixth to the tenth century, Oriental types were the fashion in both of these countries, and by the ninth century we find that Byzantine iconography has evolved its own forms from the same Syro-Palestinian source.

In Northern Europe, Christian art begins its mediaeval phase with the strong Hellenistic predilections which were part of the classic heritage of Gaul. But along the main trade-routes, through Venice and Provence, and up the Danube and the Rhine,

there came the Eastern notions to modify the Hellenistic traditions, and the history of Carolingian and Ottonian iconography is the story of a long struggle for supremacy between these two influences, with the final triumph of the Oriental forms in the twelfth century. The mingling of two widely different elements brought about the production of a variety of types, which became most numerous in the eleventh century. From the wealth of material produced in this period the Romanesque artists chose the models for their scenes, and the Gothic painters and sculptors drew from the same source, although with more discrimination, in their attempt to re-express the abstractions of the earlier age in terms of human life.¹

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¹ An Ascension of great interest, though somewhat hard to classify in the evolution that we have traced, is found on an ivory oliphant of the former Colchen collection at Metz, which was sold at auction in Paris in 1867 (Cahier, Nouveaux melanges, etc. II, pp. 43 ff). The scene is reproduced in Figure 26. It shows all the elements of the Syrian and Palestinian types, though these are amplified in one respect and are arranged in different order. In the central field is a bearded Christ enthroned on a mandorla in Palestinian fashion, and holding a long cross in his left hand. The mandorla is supported by six angels and above it on either side are the medallion busts of the sun and moon. Below stands the praying Virgin, under an arch supported by twisted columns, on either side of which stands an angel holding a staff tipped with a standard.

The portion of the scene above described occupies about half of the space around the horn. On the other half are three vertical bands with six squares in each. Two of these bands are occupied by the portraits in bust of the twelve apostles, but the third contains the hand of God and the representations of the four Evangelists with the peculiar *motif* of the evangelistic symbol replacing in each case the head of the Evangelist. This rendering is found elsewhere, and seems to be a barbarian notion, being found in the Merovingian Sacramentary of Gellone, and among the altar reliefs of the Baptistery of Parma (Lopez, *Il Battistero di Parma*, pl. XIII).

All the elements of the scene are those found in the Rabula Ascension, except of course the seated Christ, which is conceived in the Palestinian or Coptic manner. Coptic again is the cross carried by the Saviour, and the conventional busts of the apostles, as well as the general execution of the figures, whose large eyes remind one strongly of Egyptian monuments of the Christian period. It is dangerous to be specific regarding so unusual a monument, but the busts of the Evangelists seem to connect the Ascension with Southern France or Northern Italy.

INSCRIPTIONS FROM LOCRIS

On the occasion of a topographical journey through East and West Locris in the summer of 1914, it was my fortune to discover some new inscriptions and to make a few additions and corrections in the case of others that had already been published. It will be convenient to take up both classes according to the order in which the different towns were visited, listing the new inscriptions first. I hope soon to present a discussion of certain topographical questions connected with the region visited.



 $Ba\lambda\epsilon(?)[\ldots$

1. Upper Larymna. Fragment of an inscribed brick found by myself in the stream bed, the Revma of Larmaes, at the point where the stream begins in a number of copious springs. This is below the northwest corner of the ancient village, and just above the bridge of the railway which leads up to the iron and nickel mines of Neo Kokkino. Dimensions, top 8 cm., bottom 3 cm., length 11.5 cm., thickness 4 cm. Color bright red. Letters 2.2 cm. in height.

There may possibly have been a letter before Σ in line 2, but I do not think so. The fourth letter in the first line cannot be beta because of the apex at the top, for the beta in the inscription has nothing of the sort. It might be an iota or a gamma, although personal names with these combinations of letters are extremely rare. It is much more likely to be an epsilon, and the whole name was probably $Ba\lambda \epsilon \rho \iota a \nu \delta s$, or $Ba\lambda \epsilon \nu \tau \hat{\iota} \nu \sigma s$, presumably the first. Greek personal names beginning with the syllable $Ba\lambda$ are most uncommon, and there can be hardly any doubt that we have here a Latin name of the form suggested above. The fact that Upper Larymna was a Roman settlement

¹ I wish to express my thanks to Mr. D. M. Robinson, and to my colleagues, Messrs. Moss and Pease, for looking over my notes upon these inscriptions. Acknowledgment of specific suggestions will appear in the appropriate connection.

(Strabo IX, 2, 18 [406C]) makes this suggestion even more plausible. Mr. Robinson calls my attention to Baλέριος, C.I.G. 3439. Compare also Baλέριον, Kern, Insch. v. Magn. 119. A number of examples appear of course in I.G. XIV, along with two of Baλεντεῖνος,-a. For Baλεριανός compare Kern, op. cit. 122a and 122b. For the literature on Greek inscribed bricks see P. Paris, Élatée, la ville, le temple d'Athéna Cranaia, pp. 110 ff. and 318, and the long supplementary list in B.C.H. XXVI (1902), pp. 336 f.

2. Lower Larymna. A stele of white marble; in the doorway of a private house. In the aetoma is merely a rosette.

ΕΠΙΙΤΗrosette rosette ΕΠΙ & ΓΗΣ & Σ'Επίκτησις

In line 1 the last three letters are merely scratched, not chiselled. The stone cutter seems to have made a mistake in starting the name where it ordinarily appears and to have entered the correct copy below the rosettes; or else, as Mr. Moss suggests, the change was necessitated by the faulty alignment of the first letters.

3. Lower Larymna. A stele of white marble with aetoma; on the floor of a rear room in a private house. No rosettes.

ΣΑΤΥΡΑ Σάτυρα

4. Lower Larymna. A stele of white marble with aetoma (broken); in the wall of a private house.

ΙΣΜΗΝΩΝ 'Ισμήνων

For the extremely rare name compare the Delphic inscription S.G.D.I. 2569, 14, where Baunack read [I] $\sigma \mu \dot{\eta} \nu \omega \nu$ $T\iota \mu \sigma \kappa \lambda \dot{\epsilon} \sigma v s$ $\Theta \eta \beta \alpha \hat{\epsilon} \sigma s$ although the first letter is wholly effaced and of the second only the top bar is preserved. The appearance of this distinctively Theban name in Larymna supports the statements in Strabo (cited above) and elsewhere, that this city belonged for some time (probably from the third century B.C. onwards) to Boeotia.

5. Lower Larymna. A stele of white marble with aetoma enclosing a simple circle; in the window of a private house.

ΠΑΡω rosette rosette

Παρώ

This is probably the Locrian form of $\Pi\eta\rho\dot{\omega}$, a name of obscure etymology. $\Pi\dot{\alpha}\rho\omega\nu$ is well attested, but there is no indication that a final letter has been lost.

6. Martino. A stele of white marble with aetoma; in a private house.

ΠΑΡΘΕ ΝΑ Παρθένα

7. Martino. A large stele of white marble ending in an acanthus; in the east wall of a new mill southeast of Martino at the foot of the hill near the village well.

ΦΙΛΟΔΕΣΠΟΤΕ ΧΑΙΡΕrosette Φιλοδέσποτε χαῖρε

8. Martino. A stele of white marble with aetoma; a little less than a half-mile east of the village in the ruins of the chapel of Hagios Demetrios thrown down by the earthquake of 1894.

a	ΑΝΔΡΟΚΛΗ			
	-	ΧΡΗΣ	TEXAIPE	
		rosette	rosette	
b		CωCANΔΡΛ		
	XPHCT(
a		'Ανδροκλη	χρηστὲ χαῖρε	
b		Σώσανδρα	χρηστέ [χαιρε	

The small stroke at the right of the last letter in b may possibly be part of the X of $\chi a \hat{i} \rho \epsilon$. The closer spacing would be due to the insufficient room left for the word. Judging from the forms of the letters it would seem that b was cut at a much later date than a, the incorrect form $\chi \rho \eta \sigma \tau \dot{\epsilon}$ pointing likewise to the same conclusion.

9. Martino. A small stele of white marble; in the same place as the preceding.

ΘΑΥΛΊΘΝ Θαύμιον

For the rare name compare S.G.D.I. 1717. The shape of the iota is peculiar; I know of no other example.

10. Malesina. A large stele of white marble, 1.6 m. high; in a private house. The churlish proprietors allowed me only a few minutes in which to examine the stone, so that it was impos-

sible to give it a proper cleaning or even to make a revision of the first reading. The kind efforts of Mr. Pappadakis, the Ephor at Thebes, to secure for me a squeeze were likewise unavailing, as neither the village priest nor the schoolmaster was allowed to have access to the stone. Mindful of the fate which sometimes befalls an inscription under such circumstances I have somewhat reluctantly ventured to publish my copy, imperfect though it probably is at some points.

AFAΘHITΥΧΗΙ

A PXONTO Σ EY PO Σ YNOY) Γ YMNA Σ IA PXoYN $TO \Sigma \Delta$ ETIMOK PATOY Σ TOYNI $KAPXOYANTIFYMNA <math>\Sigma$ IA PXoY \overline{N} o Σ $I\Omega$ IΛΟΥ) A NEFPAYANNIKA PXo Σ $KAIBIΩ \mathring{I}TOY \Sigma TOY \PiATPO \Sigma$ E φ IBoY Σ

5

ΤΚΟΥΙΤΊΟΣ...ΤΩΝΦΙΛΙΣΤΙΩΝΌ

ΗΡΑΚΛΙΤΟΣΣ... ΕΥΧΑΡΙΣΤΟΣΑΛΚΙΜΟΥ

ΙΟ ΑΔΡΑΣΤΟΣΚΑΛΛΟΤΟΙΑΓΑΘΗΜΕΤΟΣΤΑΙΑΜΝΌ

ΟΝΗΣΙΜΟΣΑΣΚΛΗΤΑΣΎΣΩΤΙΩΝΕΥΤΥΧΟΥ

ΛΥΚΟΜΗΔΗΣΑΦΡΟΔΙΣΙΟΥΝΙΚΟΤΕΛΗΣ)

ΘΕΟΚΛΥΣΣΩΤΙΩΝΟΣΑΡΤΕΜΩΝΚΑΛΛΙΠΤΤΟΥ

ΗΡΑΚΛΑΣΙΩΠΥΡΟΥ ΛΥΚΟΣΙΩΠΥΡΟΥ

ΤΡΙΔΙΙΙΩΝΤΑΡΑΜΟΝΟΥΝΙΚΗΤΗΣΤΑΡΑΜΟΝΟΥ

15 ΠΡΙΛΙΙΩΝΠΑΡΑΜΟΝΟΥΝΙΚΗΤΗΣΠΑΡΑΜΟΝΟΥ

ΙΩΣΙΜΟΣΙΩΠΙΡΟΥΙΩΣΑΣΣΩΣΟΝΟΣ

ΕΠΑΦΡΟΔΙΤΟ≤ ΙΩΠΥΡοΥΠΑΙΜΟΝΟΣΔΙΟΝΥΣΙΟΥ

ΑΡΙΣΟΝΚΟΣΔΙΟΝΣΪοΥΠΑΡΜΟΝΟΣΕΥΒΟΤΟΥ

ΚΑΒΡΙΧΟΣ ΙΩΠΥΡοΥ ΔΑΦΝΟΣΕΡΜΟΓΕΝοΥ

20 ΣΩΣΙΚΡΑΤΗΣΠοΠΛΙΗΠΑΡΜΟΝΟΣΙΩΠΥΡΟΥ
ΝΙΚΟΒΟΥΛΟΣΠΑΡΑΜΝΥΣΥΝΦΟΡΟΣΙΣΙΩΝΟΣ
ΑΡΚΙΣΣΟΣ) ΝΙΚΕΡΩΣΣΩΤΙΡΙΔΟΥ
ΛΥΚΟΣ Μ ΑΡΚΟΥ ΟΝΗΣΙΦΟΡΟΣΑΣΚΛΗΠΔΟΥ
ΚΕΡΚΩΝΦΙΛΕΟΥ ΝΚΟΜΗΔΗΣ ΕΠΑΦΡΑ

30

25 ΑΛΥΠΌΣ ΝΚΩΝΟΣ ΜΑΡΚΌΣ ΕΠΑΦΡΑ ΛΙΒΑΝΟΣΥΠΉΡΕΤΗΣ ΣΩΣΩ Ν ΑΡΙΣΤΑΓΟΡΟΥΔΑΜΩΝΙΩΠΎΡΟΥ ΑΥΛΌΣ ΦΑΥΣΤΟΥ ΠΑΡΑΜΟΝΌΣ ΕΡΜΕΑ

ΤΟΙΣΤΕΠΡΟΓΕΓΡΑΜΜΕΝΟΙΣΕΦΗΒΟΙΣ ΝΕΙΚΑΡΧΟΣ ΚΑΙ ΝΩΔΩΡΕΑΣΧΑΡΙΝ ΑΝΑΦΑΙΡΕΤΟΥ ΚΑΤΕΓΡΑΨΑΝΝΩΡΙΟΝ ΤΟΛΕΓΟΜΕΝΟΝΘΩΡΑΚΙΔΑΣΚΑΘΩΣ ΗΩΝΗΠΕΡΙΕΧΕΙ

'Α γ α θ η ι τ ύ χ η ι

''Αρχοντος <τ>Εὐφροσύνου),γυμνασιαρχοῦντος δὲ Τιμοκράτους τοῦ Νικάρχου, ἀντιγυμνασιαρχοῦντ

5 κάρχου, ἀντιγυμνασιαρχοῦντος
Ζωίλου), ἀνέγραψαν Νίκαρχος
καὶ Βίω(ν) τοὺς τοῦ πατρὸς ἐφήβους.

Π Κουί(ντ)ιος [Γεί]των(?), Φιλιστίων), 'Ηράκλιτος Σ [ώ ο υ](?), Εὐχάριστος 'Αλκίμου,

- 10 "Αδραστος Καλλότο(υ)(?), 'Αγαθήμε(ρ)ος Παράμνου, 'Ονήσιμος 'Ασκλη(πι)ά(δο)υ, Σωτίων Εὐτύχου, Αυκομήδης 'Αφροδισίου, Νικοτέλης), Θεοκλῦς(?) Σωτίωνος, 'Αρτέμων Καλλίππου, 'Ηρακλᾶς Ζωπύρου, Λύκος Ζωπύρου,
- Πρι(μ)ίων(?) Παραμόνου, Νικήτης Παραμόνου,
 Ζώσιμος Ζωπίρου, Ζωσᾶς Σώσονος,
 Ἐπαφρόδιτος Ζωπύρου, Πά(ρ)μονος Διονυσίου,
 ᾿Αρισ(τ)όνικος Διον(υ)σίου, Πάρμονος Εὐβότου,
 Κάβριχος Ζωπύρου, Δάφνος Ἑρμογένου,
- Σωσικράτης Ποπλί(ου), Πάρμονος Ζωπύρου,
 Νικόβουλος Παράμν(ο)υ, Σύνφορος 'Ισίωνος,
 ''Αρκισσος), Νικέρως Σωτιρίδου,
 Λύκος Μάρκου, 'Ονησίφορος 'Ασκληπίδου,
 Κέρκων Φιλέου, Νικομήδης 'Επαφρᾶ,

25 ''Αλυπος Νίκωνος,
 Μάρκος 'Επαφρᾶ, Λίβανος 'Υπηρέτης,
 Σώσων 'Αρισταγόρου, Δάμων Ζωπύρου,
 Αὖλος Φ(α)ύστου (?), Παράμονος Έρμέα.

τοῖς τε προγεγραμμένοις ἐφήβοις

30 Νείκαρχος καὶ (Βί)ω(ν) δωρεᾶς χάριν άναφαιρέτου κατέγραψαν Νωρι(κ)ὸν(?) τὸ(?) λεγόμενον Θωρακίδας καθώς ἡ ὧνὴ περιέχει.

All the letters are apicated, and of three different sizes, those of lines 2–7 being intermediate between those of line 1 and the body of the inscription. Theta in the first line has the conventional ornamented bar, elsewhere a simple cross stroke. Omicron is frequently smaller, sometimes markedly so, than the other letters, especially in the combination ov; e. g., ll. 3, 5, 6, 7, 10, 12, 14, 15, 17, 18, 19, 20, 23, 27, 28. Upsilon is frequently higher than other letters, e. g., end of line 7, middle of lines 11 and 12, end of line 15, and again in lines 17–23. Phi and psi are higher than other letters throughout, except in line 2. The right hand stroke of nu is sometimes higher than the line, although not in ligature, e. g., the first letter in line 21 and the tenth in line 22. The ligatures are reproduced with tolerable accuracy in the majuscule copy. Sigma has the top and bottom strokes horizontal and parallel.

It has been necessary to introduce a number of emendations in the proper nouns in order to secure satisfactory forms. This may be due in part to the unfavorable conditions under which the copy was made, but not entirely. There are not wanting evidences of irregularity and error in the stonecutter's own work. Thus in l. 2 the ligature of T and E is clearly a mistake, the E being a correction of a false T; l. 4, Niκαρχοs, but l. 30, Nείκαρχοs, of the same person (such variations between ι and ει are, of course, common in late inscriptions, cf. Φειλοκρατεία No. 19 below—Mr. Robinson calls my attention to the same sort of thing in A.J.A. 1914, p. 329, l. 120, Nικομάχου and Nεικόμαχοs); l. 16, Ζωπίρου, but 14, 17, 19, 20, Ζωπίρου; l. 16, Σώσονοs, alongside of Σωτίωνοs (13), 'Ισίωνοs (21), Νίκωνοs (25). These variations are not surprising in what is obviously an inscription of Roman times, when itacism was rife.

Another noteworthy feature of the writing is the singularly large number of omissions of short (generally unaccented) vowels in the medial syllables of the proper nouns. To emend them all would, I feel, be to alter without warrant the peculiar character of a late linguistic document. The ordinary name Παράμονος appears three times (15 bis, and 28), but Πάρμονος appears also three times (17, 18, 20), and Παράμνου twice (10, 21). Το get consistency here one would have to emend five or six out of a total of eight examples, which would be preposterous. And if these forms may stand, then one should not emend 'Ασκληπίδου or Κάβριχος or the others, however strange these forms may appear. In the case of Παράμονος it seems very likely that the actual pronunciation of the nominative was Πάρμονος (three out of four instances appearing in that form), while the genitive was probably pronounced Παράμνου, the variations, as usually, indicating actual usage, the regularities being due to the mere force of custom. For the literature on the dropping out of a short vowel in inscriptions and papyri, cf. Mayser, Gramm. d. griech. Pap., pp. 146 ff.

The key to the meaning of the somewhat perplexing introduction lies in the new word ἀντιγυμνασιαρχοῦντος. Its only natural meaning is "succeed in the office of gymnasiarch," as ὑπό is used with both noun and verb for the relation of under-gymnasiarch. On this understanding, Timocrates, leaving the office vacant before the expiration of his term (we have no means of telling how long it was in Locris), was succeeded by Zoilus. As for Nicarchus and Bion, they are not ephebi, nor do they hold any office, so that they seem to be acting in a private capacity, performing a duty or a service which might have been expected to belong elsewhere. Where that was, is not far to seek; the name of the gymnasiarch's father was Nicarchus also, and, on the principle of the alternating name, as Mr. Pease first suggested to me, it seems quite clear that Nicarchus and Bion are sons of Timocrates and grandsons of the first Nicarchus. In that case they are performing quite naturally a service for their father. The phrase τοὺς τοῦ πατρὸς ἐφήβους (7) must accordingly mean "their father's ephebi," i.e., those who were trained in part under his supervision. I was at one time inclined to take the phrase in the sense "each ephebus with his father's name" (cf. the ephebic inscription Dittenberger, Syll. 2 463, 120, τοὔνομα ἐπὶ πατρός . . . έξονομαίνοντες), as all the names for which this designation is appropriate are so given (see below), but apart from the doubt as to the possibility that the Greek could mean that, the interpretation given above is more plausible. Robinson's tentative suggestion that the words might mean "the fellow ephebi of their father," is unlikely if the father in question was the gymnasiarch; if he was not the gymnasiarch, then he remains nameless, a singular circumstance supposing the inscription to be partly at least in his honor, while there seems no point in so carefully dating it if it were to refer back a generation, or indeed in erecting it at all after such a lapse of time. On the other hand it is natural to suppose that Timocrates died in office, and as neither the ephebi nor the state would be very likely to honor with inscriptional record a man who had died prematurely, while another was actually performing his regular duties, the two sons of Timocrates, pietatis causa, took upon themselves the erection of the record. This seems the most natural explanation of what are obviously unique conditions in ephebic inscriptions. That ephebi might be listed as "of a certain gymnasiarch" (robs τοῦ πατρὸς ἐφήβους) is clear from such an inscription as that at Teos (LeBas, III, 1558) οἱ ἔφηβοι οἱ ὑπὸ γυμνασίαρχον, and those in which that officer is styled γυμνασίαρχος τῶν ἐφήβων, cited by Oehler, in Pauly-Wissowa, Real-encyclopädie, VII, 1978. All the ephebi have their father's names given,1 except the very first one, in whose case, with a full Roman name it was perhaps unnecessary, and the second one mentioned in line 26. The young man Λίβανος was clearly a freedman, and so had no father legally speaking, while the cognomen ${}^{5}T\pi\eta\rho\dot{\epsilon}\tau\eta s$ serves to distinguish him sufficiently. The same is true of the youth mentioned in the codicil. He also was of servile extraction (if the emendation

¹ The symbol) must stand for the father's name in the genitive case when it is identical with that of the son. See Larfeld, $Handbuch\ der\ griech\ Epigr.$, 2, p. 535 f. As the examples given by Larfeld here for the use of this particular symbol fall between 50 B.C. and 150 A.D., these dates may be accepted tentatively as the termini for our inscription. Mr. Fowler suggests that at the end of line 8 what I have given as this symbol may be a fragmentary omicron, so that the reading should be $\Phi\iota\lambda\iota\sigma\tau\iota\omega\nuo[s]$. This may be correct, although I am inclined to believe that the complete Roman name is sufficient. See I.G. III, 1091, where practically all have the father's name but $A\iota\phi\iota\delta\iota\sigma\sigma$ $\Delta\iota\iota\delta\delta\sigma\sigma\sigma\sigma$, $II\iota\mu\mu\pi\dot\omega\nu\iota\sigma\sigma$ $K\lambda\dot\alpha\rho\sigma\sigma$, $T(\iota\tau\sigma\sigma)\Phi\lambda(\dot\alpha\sigma\iota\sigma\sigma)$ $\Sigma\iota\nu\dot\epsilon\gamma\delta\eta\mu\sigma\sigma$, and $T(\iota\beta\dot\epsilon\rho\iota\sigma\sigma)$ $K\lambda(\dot\alpha\iota\delta\iota\sigma\sigma)\Phi\iota\lambda\sigma\kappa\rho\dot\alpha\tau\eta\sigma$; 1095 A where of eight gymnasiarchs all have the father's name added except $M(\dot\alpha\rho\kappa\sigma\sigma)$ $K\iota\kappa(\kappa\dot\eta\iota\sigma\sigma)$ $B\lambda\dot\alpha\sigma\tau\sigma\sigma$; and cf. 1094, 1096, 1103 etc., for similar conditions.

Νωρικόν be correct), and the cognomen θωρακίδας takes the place of ordinary appellation.

- 1. 6. ἀνέγραψαν, terminus technicus.
- l. 7. The single upright stroke after Ω is probably part of the letter N.
- 1. 8. Π is of course for $\Pi \dot{\delta} \pi \lambda \iota os$ or $\Pi \dot{\delta} \tau \lambda \iota os$. The reading $Koviv(\tau\iota)os$ I owe to Mr. Robinson.
- l. 10. Καλλότου I cannot parallel, and there may be some mistake. If retained I presume it must be explained as a unique variation on the stem Καλλ- of κάλλος. Or possibly it might be a shortened form of Καλλόστρατος cited by Mionnet, II, 72, from Corcyra.
- l. 10. Παράμνου which appears also in l. 21 is clearly a variant of Παράμονος, although I do not find this form elsewhere. Compare the introductory note.
- l. 11. The reading ᾿Ασκληπιάδου I owe to Mr. Robinson, who suggests that the oversize upsilon may stand for oυ, as, indeed, it appears to do in Παράμνου, l. 21. On the other hand there seems to have been space enough in this instance for a small omicron, of the kind which appears frequently elsewhere in this inscription (compare the introductory note above), that was illegible.
- 1. 13. Mr. Robinson suggests that Θεοκλῦς may be a shortened form for Θεόκλυτος, and I am inclined to agree with him. If, however, an emendation be thought necessary, Θεοκλῆς or Θέοκλος should be read, preferably the former, as it is the commoner form, and in this period η and ν are easily confused.
- l. 15. $\Pi\rho\iota\sigma\kappa i\omega\nu$ would fill the space quite as well, but the letter forms are not so similar to the copy. $\Pi\rho\iota\nu i\omega\nu$ Mr. Robinson suggests as another possibility, and though the form does not seem to appear elsewhere, in view of $\Pi\rho\iota\nu\eta$ s and $\Pi\rho\iota\nu\iota\delta\eta$ s it may be correct.
- l. 16. On the forms $Z\omega\pi i\rho\sigma\nu$ and $\Sigma\omega\sigma\sigma\nu\sigma$ see the introductory note.
- l. 17. The form $\Pi \acute{a}\rho \mu o \nu o s$, appearing also in ll. 18 and 20, is obviously a variant of $\Pi \acute{a}\rho \acute{a}\mu o \nu o s$, which also occurs ll. 15 bis, 28, although I do not happen to find this form used elsewhere. Compare the introductory note.
- I. 18. E $\ddot{\nu}\beta o \tau o s$, although I do not find it elsewhere, is correctly formed, and the adjective $\epsilon \ddot{\nu}\beta o \tau o s$ is in good usage. Compare also $E\dot{\nu}\rho\dot{\nu}\beta o \tau o s$, $\Phi\iota\lambda\dot{\delta}\beta o \tau o s$, etc. Mr. Robinson is inclined to

think that omicron is here used for omega, and that the name is properly $Ei\beta\omega\tau\alpha s$.

- l. 19. $K\alpha\beta\rho\iota\chi\sigma$ s is obviously the ordinary $K\alpha\beta\iota\rho\iota\chi\sigma$ s, see introductory note. In addition to the examples cited in Pape-Benseler, Mr. Robinson refers to I.G. II, 975; VII, 2294 and 2589. Of these VII, 2294, $K\alpha\beta\iota\rho(\iota)\chi\epsilon$, is interesting as an example of the more usual form of dropping out a short vowel, i.e., in an unaccented short syllable when the same vowel appears in a neighboring syllable (Kretzschmer's law).
 - 1. 21. For Παράμνου see note on l. 10.
- l. 23. The form 'Ασκληπίδου appears also I.G.II, 985, E, II, 57. Mr. Robinson calls my attention to his note on a couple of similar examples of ι for ι a in A.J.A. 1906, p. 429.
- l. 24. The Nι in Νικομήδης and in Νίκωνος, l. 25, is cut in ligature.—For Κέρκων, which is obviously Κερκίων, see the introductory note. Κερκίων appears also I.G. IX, 2, 1079 and the Exc. de Sent. 257 M (= Eunapius 10, Boissevain).
- 1. 26. Υπηρέτης I take as a cognomen on the authority of C.I.L. VI, 9745, L. Ciarti Hyperetis. A similar use of a cognomen appears in l. 32 Θωρακίδας. Libanos was obviously a freedman (compare, e.g., I.G. IX, 1, 314, σῶμα ἀνδρέον, οἶ ὄνυμα Λίβανος, γένος ''Αραβα), and thus, being legally without right to a father's name, is designated by a cognomen, exactly as is Noricus(?) below (l. 31). Mr. Robinson suggests that the whole line may be a Roman name, "Marcus Libanus, or Libanius, son of Epaphras," also, somewhat doubtfully, taking $\Upsilon\Pi HPETH\Sigma$ as "a title (?)." This latter word may indeed be a title, as it was used for several secular and religious offices in late Greek (see Du Cange and Sophocles s. v.), and in a great variety of connections in classical times, the ὑπηρέτης of the Amphictyonic Hieromnemones especially holding what was clearly an office of considerable distinction (see S.G.D.I. 2520, 4 ff.), but I do not regard this suggestion as very probable, partly because of the foreign name Λίβανος, and partly because of the singular position in which the father's name would stand to the son's, coming as it would after the praenomen instead of the nomen, as is the regular Latin usage.
- 1. 28. $\Phi \land Y \leq TOY$ can hardly be correct. Perhaps $\Phi \iota \lambda \iota \sigma \tau \sigma v$ (i.e., $\Phi \iota \lambda \iota \sigma \tau \sigma v$, with a confusion between ι and v) was intended. This was my first view, and Mr. Robinson is also inclined to regard it as the more probable; however, I should now prefer

to accept his alternative suggestion that $\Phi \alpha \nu \sigma \tau \sigma v$ should be read, both because it involves a smaller change, and because the son's name, $\Lambda \nu \delta \sigma$, is also Latin.

- l. 30. $(Bi)\omega(\nu)$ is a secondary emendation from l. 7 above. The phrase δωρεᾶς χάριν I do not find elsewhere, but it seems to mean "for the sake of a gift," or "by way of a gift," i.e. "as a gift." The adjective ἀναφαιρέτου serves to indicate that this enrollment among the ephebi was a service or a recognition which could not be called in question or taken away as other gifts might be. For the word, compare I.G. VII, 2808, 18, έχειν αιώνιον και άναφαίρετον (sc. τὸ χωρείδιον). The exact relation of this codicil to the remainder of the inscription is uncertain. I should conjecture that Noricus(?) had been one of the ephebi while Timocrates was gymnasiarch, but that Timocrates' successor Zoilus had for some reason stricken his name from the list, possibly because of his servile extraction and doubtful status. Now as the regular list of those who had been approved and had completed the course as ephebi could be only that which Zoilus prepared at the end of the period of training, Noricus (?) could not be entered at all except in this irregular way. Nicarchus and Bion, having no official status, can only have his name added unofficially to the legally certified list, but it is probable that in so doing they are following a precedent set by their father. The unusual and vigorous language of the codicil suggests that the act recorded was involved in controversy.
- 1. 31. Νωρικόν may be meant, as a Danubian tribe name, although I have hesitated to emend. The name is appropriate for a manumitted slave as it would appear from the last line that the youth must have been. Mr. Fowler suggests that in this and the next line one emend to $N\dot{\omega}(\beta)$ ion (i.e. Novium) $\tau \dot{\delta}[\nu] \lambda \epsilon \gamma \dot{\delta} \mu \epsilon \nu o \nu$ Θ ωρακίδα(ν). This is good Greek, even if it does involve a number of emendations, and is quite possibly correct, although I have not ventured to change my own copy, imperfect as that may very well be under the circumstances, for my readings are not entirely indefensible, however unusual the usages may be. As regards Nω(β) ων, the name though rare (I find no examples of it in Greek) is not inappropriate in view of the well-known libertus of Horace (Ser. I, 6, 40 f. and Porphyrio), but it is not quite so suggestive of servile origin as Noricus, and besides has a false quantity in the first syllable. Of course this is no insuperable diffiulty, yet ω for o, as is well known, is a much rarer error than

- o for ω (see Eckinger, Die Orthographie lateinischer Wörter in griechischen Inschriften, München [no date], pp. 51 ff.). Finally the nickname $\Theta\omega\rho\alpha\kappa i\delta\alpha$ s might possibly be regarded as more appropriate for a slave named "Noricus," i.e., a lad from the land of sword-steel and heavy fighting.
- 1. 32. This is a singular use of $\tau \delta$ λεγόμενον in the sense of "who is also called," the familiar δ καί or δ καλούμενος, or $\epsilon \pi i \kappa \lambda \eta \nu$ of papyri and inscriptions, and I find no other instance of it, even in the many hundreds of double names which Lambertz has collected in Glotta, vols. IV and V. The closest is δ λεγόμενον (Coloss. IV, 11), but that is a very different thing. Nevertheless the $\tau \delta$ λεγόμενον of classical usage and the $\tau \delta$ δη λεγόμενον of modern Greek are close enough to make the meaning quite clear. Mr. Robinson refers me to his note on the literature of the subject of the double name in A.J.A. 1914, p. 67. Mr. Fowler's suggestion, $\tau \delta[\nu]$, makes things regular, and may be correct, but it practically necessitates another emendation, $\Theta \omega \rho \alpha \kappa t \delta \alpha \nu$, so I have not ventured to introduce it in the text.
- 1. 32. I do not find θωρακίδας elsewhere, but names from pieces of armor are common enough, Κυνέας, Ξιφίδιος, Μαχαιρεύς, Μαχαιρίων, Ξιφιλίνος, Εύρυσάκης, Τελαμών, Caligula, and the like, so there can be no objection to it in principle. Besides Θωραξ occurs occasionally as a personal name, and once at least as a cognomen (Lambertz, Glotta, IV, 104), Δομνίνος ος καὶ Θώραξ (Audollent). Of course one should have had the accusative case here, but the anacoluthon is a not unnatural one if τὸ λεγόμενον in the sense of "as he is commonly known" be retained. Strict concord is frequently broken in late Greek, inscriptions, papyri, and the N. T. Compare the excellent statements and citation of literature in Moulton, A Grammar of New Testament Greek, I Prolegomena, pp. 59 f. and Robertson, A Grammar of the Greek New Testament, pp. 413 ff. The particular phrases which introduce the second name were prolific sources of grammatical discord, e.g., such a combination as Firmiae Philologidi quae et Iuliae (C.I.L. VI, 15053) being relatively common. See the by no means exhaustive (add VI, 15019, 7468, XIV, 967, etc.) list of irregular qui et constructions gathered by Lejay some years ago in Rev. de Philol. 1892, pp. 29 f. Compare also the following

¹ δ λεγόμενος or the equivalent is very rare. Besides the example in Coloss. just quoted I have found only P. Amh. 129, 11 [....] μ ισι(ς) λεγό(μ ενος) Βατραχ(\hat{a} ς); C.I.G. 4710 ᾿Απολλώνιος ... λεγόμενος ὁ τοῦ ᾿Ερωσψα Λυκοπολείτης.

from the two articles by Lambertz, cited above: $\Delta ομνῖνον δν καὶ$ Θώρακα, $\Delta ομνῖνον δν καὶ Γύζνφον$ and several more of the same sort, IV, 105; Θεοδώρω ὁ καὶ Εὐγάμις, 120; $\Pi ατῦνιν$ (acc.) ὁ ἐπικαλούμενον Kωφόν, V, 111 (pap.).

1. 33. The ἀνή is most likely the deed of sale to a god by which the slave was manumitted. I take the phrase as modifying only the words τὸ λεγόμενον θωρακίδας, meaning that his other name, θωρακίδας, is mentioned in the deed of sale. For περιέχειν, a terminus technicus, used of the contents of a document, compare such an example as Dittenberger, Syll.² 655, 10, καθώς αἰ παρακείμεναι ἐπιστολαὶ αὐτῶν περιέχουσιν, and Wilhelm's note, Beitr. z. griech. Inschriftenk., p. 179. The whole sentence, then, if interpreted as above, would mean: "In addition to the ephebi listed above, Nicarchus and Bion as an inalienable privilege enrolled Noricus who is also called Thorakidas according to the terms of his manumission edict."

I could learn nothing of the provenance of the inscription, but from the large number of ephebi mentioned it must have come from a place of considerable size, possibly Opus itself, which is only a few miles away, where (i.e., at Atalante) a number of ephebic dedications have been found.

11. Atalante. Grave relief of white marble representing a young man standing erect clad in an himation, with a boy at his side; in the school. The schoolmaster was out of town and I could find no one who could tell where the relief was found. It is probable, however, that this and the next two stones come from Atalante itself. Above the relief is cut the inscription.

ΛΥΚΟΣ AYTONOMOΥ XAIPE

Λύκος Αὐτονόμου | χαῖρε.

The letters are all apicated.

12. Atlante. Statue base of marble, broken off on the right side; in the school. This is probably a companion piece to the statue the inscription on whose base is published I.G. IX, 1, 285; the supplements have been made accordingly.

ΟΙΦΙΛΟΓΎΜΝΑΣΤΑΙ ΛΕΥΚΙΟΝΑΛΛΙΟΝΤΑΥ ΚΑΙΕΥΕΡΓΕΣΙΑΣΤ οι φιλογυμνασταί [οι ἐνκριθέντες ἐπ'αὐτοῦ (?) Λεύκιον "Αλλιον Ταῦ[ρον τὸν γυμνασίαρχον ἀρετῆς ἔνεκεν καὶ εὐεργεσίας τ[ῆς εἰς ἐαυτούς, 'Ερμῆ, 'Ηρακλεῖ.

- l. 1. There is some doubt as to the appropriateness of the supplement here, as the exact organization of the $\phi\iota\lambda o\gamma \nu\mu\nu\alpha\sigma\tau\alpha\iota$ is unknown. They appear in another Locrian inscription, from Martino, I.G. VII, 4165. The name is apparently restricted to Locris, and represents unquestionably an athletic club of the $\nu\epsilono\iota$. See P. Girard in Daremberg and Saglio, II, 1, 636, and Poland, Geschichte des griechischen Vereinswesens (1909), pp. 103 ff., especially p. 105. The letters are all apicated.
- 13. Atlante. A block of marble, broken off on the right side; in a house wall so high above the ground that it was necessary to use a ladder in a very inconvenient position in order to make the copy.

 $\begin{array}{l} \mathsf{FENE} \mathsf{I} \Sigma \, \mathsf{EPA} \Sigma \mathsf{T} \Omega \, \mathsf{N} \, \mathsf{KAIT} \\ \mathsf{\Lambda EYKIO} \Sigma \mathsf{A} \mathsf{\Lambda} \mathsf{\Lambda IO} \Sigma \mathsf{TAYPO} \Sigma \\ \mathsf{KATEPOI} \Sigma \mathsf{TOI} \Sigma \mathsf{\Gamma} \mathsf{YM} \mathsf{NA} \Sigma \mathsf{I} \\ \mathsf{E} \exists \, \mathsf{H} \, \Sigma \, \Delta \, \Omega \, \mathsf{PE} \, \mathsf{A} \, \mathsf{N} \, \mathsf{M} \, \mathsf{ONO} \\ \mathsf{ANKAITOETIKA} \, \mathsf{MTIONEK} \\ \end{array}$

The inscription probably recorded a list of services rendered by the popular gymnasiarch, Lucius Allius Taurus, for which he was to receive some honor. He is mentioned in *I.G.* IX, 1., 285, probably in 284, and in No. 12 above. The letters are all apicated.

- 1. 3. κατεροις I take to be for καὶ ἐτέροις without the ordinary change to the aspirate.
 - l. 4. Or possibly $\xi \xi \hat{\eta} s$.
- l. 5. The $\epsilon \pi \iota \kappa \dot{\alpha} \mu \pi \iota \iota \sigma \nu$ was an angle or corner of a building, porch, or walk. It is mentioned in connection with a gymnasium in an inscription from Eretria, A.J.A. 1896, pp. 173 ff., l. 35; compare the passages cited in the note by the editors. Dittenberger, $Syll.^2$, 935, also publishes the inscription, but without adding anything of consequence on this word.

14. Kalapodi (Cleonae). A large block of dark limestone, whose original function is not clear; in a small roadside chapel of Hag. Apostoli, about ten minutes east of the town. A passer by said he thought the stone had been found between the chapel and the town, where some ancient remains are, in fact, to be seen. The break on the right side has carried away part of the final letter. There are no apices.

KAE~NE

Κλεονέ[ων] or Κλεονε[îs]

Topographical questions connected with this inscription I

expect to discuss in another connexion.

15. Kalapodi (Cleonae). A marble statue base serving as the support of a post in a wretched hut in the village. The post covers the whole inscription except the following letters, all of which are apicated:

OEIOTATON

θειότατον

16. Kalapodi (Cleonae). A fragment of a stele of white marble inscribed on both sides; found in a stable in the village. One side (a) has been prepared for an inscription, and the lines and letters are regular; the other side (b) is slightly convex and somewhat rough, the letters are less regular and the lines somewhat crowded. Probably inscription (b) was added after (a) had been already set up.

	TAN FIONTA TAEANBU TAEANBU TAEANBU TAEANBU TAEANBU	TONION ON PENNNNNNNNNNNNNNNNNNNNNNNNNNNNNNNN
5	α ντα κ γιοντα . πᾶσαν βε- ων Σωτη . ἔσ]τω δὲ μ[άρ-	b .νεδζ(?)[κατὰ τὸ- ν] νόμον 'Απόλλω[νι τῶι εν π[α]ρὰ[ἔσ- 5 τω. πυ
[τὺς ὁ θεός ('	?)ι εὐφρ επινε. ἄλ]λο	ων [οὶ μάρτ- υρες

We have here probably manumission edicts, as may be inferred from the mention of a god, b3, from the endings $-\tau\omega$, a5, b5, which can hardly be anything but the third person of the imperative so common in such decrees, and finally from the certain restoration $[\mu\dot{a}\rho\tau]v\rho\epsilon$, b6/7. The word $v\dot{\epsilon}\mu ov$, b2, also agrees well with this interpretation. But the fragment is very small, and the length of lines unknown, so that I have not ventured upon any thoroughgoing supplements.

- l. 3. Apollo was worshipped at Hyampolis (I.G. IX, l, 78) and had a famous shrine at Abae, while both of these cities are very near to Cleonae, which was in fact a dependency ($\pi \rho o a \sigma \tau \epsilon \hat{i} o \nu$) of Hyampolis, so that the inscription may possibly belong to one or the other of these places. At least one inscription of Abae (I.G. IX, l, 78) has strayed as far as Kalapodi.
- 17. Exarchos. A small stele of white marble; in a private house on the north side of the town. The letters are apicated.

A PI≤TΩN

'Αρίστων

18. Pirza. A small slab of white marble in a tiny ruined chapel of Hagios Elias. Pirza is a rough and now wholly deserted region at the head of a very rugged gorge about an hour and a half southeast of Rigini.

ΠΑΥλοΥ ΥϹΑοርCABINοΥ

Παύλου Γσαος (?) Σαβίνου.

19. Hagios Ioannes. A small stele of white marble; in the barn of the solitary inhabitants of the spot. Hagios Ioannes is about an hour and a half southeast of Rentserion on the way from Mendenitsa to Drachmani in the valley of the Boagrios. The insignificant ruins nearby, where a bit of mesaic pavement dating probably from Roman times is visible, are called Palaiokastro.

YEINOKPATEIA

Φειλοκρατεία

The itacism is the only note-worthy thing about the name. For the stem $\phi\iota\lambda$ - spelled $\phi\epsilon\iota\lambda$ - compare Kaibel, $Epigr.\ Gr.$, p. 289, 6 where $\phi\epsilon\iota\lambda$ is a new coinage for $\phi\iota\lambda\iota\alpha$, as Kaibel points out. The letters are all apicated.

Notes on some Previously Published Locrian Inscriptions.

1. Larymna. In the metrical inscription published by Jardé and Laurent (B.C.H. XXVI, 1902, pp. 329 ff.) the lacunae left by the editors in verses 15, 16 and 18 may be supplied thus:

άλλα τον ιμερταις Τιμόξενον ε[ύφρ]οσι Μούσαις 15 πατρίδι Λαρύμνα τ'έξοχ' | άρεσκ | όμενον γηραλέω σύν πατρί Φιλοξένω άμφί τε ματρί 'Αρχίω [ἀ πάτρα πό]λλ' ὑ[μνεῖ] ἀποφθιμένον.

Compare Kaibel, Epigr. Gr., 812, 5, εύφρονι θυμώ of V. 15. The asyndeton is easily allowable, especially in such Hermes.

epitheta ornantia, see Kühner-Gerth, II, 546, 3, sub finem.

V. 16. For the idea compare Kaibel, op. cit., praef., 474a, 1 ο ταις Μούσαις άρέσας; and for the middle voice, Herodotus IX, 79, Σπαρτιήτησι άρεσκόμενον, also the line above, τοισι ταθτα άρέσκονται, and VI, 128.

V. 18. Compare I.G. IX, 1, 235 (also from Larymna), where the πόλις is represented as mourning for the dead young man, and Kaibel, op. cit., 271, 21 f., where the πάτρη....πασα laments the death of a virtuous woman. For πάτρα compare Anthol. Pal. VIII, 134, 4.

The inscription published by L. Bizard (B.C.H. 2. Larymna. XXVII, 1903, pp. 296 ff.) is now built into the wall of the house of Georgias Malerdos some ten feet above the ground. It was brought from Upper Larymna in 1906. I made a careful copy supplemented with a photograph. The dimensions are: length, 64 cm., breadth, 42 cm. on the left side, and 33 cm. on the right. The figure in the centre of the upper portion, which Bizard calls doubtfully a "couronne (?)", is an eagle with head turned to the right and outstretched wings, perched upon the bottom of a wreath, the left half of which is made of laurel, the right of olive. the upper lefthand corner are crossed palm branches, in the corresponding position to the right a small amphora. Probably an attempt was made to represent in this upper band four kinds of prizes given at the games in honor of the Ptoan Apollo, palm branches, garlands of laurel and of olive, and amphorae (doubtless filled with oil). The combination of laurel and olive in one wreath was doubtless to save space.

The alphas in 'Aγαθη̂ι are A not A, and so frequently in the inscription, both forms appearing. In line 2 eta is H. The mark of abbreviation over AYP and MAP never extends over the P at all, but extends, if anything, to the left of the preceding letter, $e.\ g.$, line 12, $\overline{\mathsf{MAP}}\ \mathsf{AYP}$. The spacing of the lines in the majuscule copy is inexact; lines 3–6 fill the whole space; 7 is one letter short, and a space is left at the end. In line 6 the Υ in $\pi\rho o\phi\eta \tau \epsilon to \nu \tau os$ is perfectly clear, and the same is true of the O and the N in line 7. In line 11 the upper left hand corner of E is visible, and the same is true of the top of Ω in line 12, of the tops of $\Lambda \Upsilon$ at the end of line 13, and of the last six letters of line 14. In Col. B line 1 the final N is visible. In line 4 at the end the correct reading is TH/for $\tau \hat{\eta}[\iota]$ not TE.

- 3-5. Larymna. (3) I.G. IX, 1, 237. The omega is much smaller than the other letters. (4) Jardé, B.C.H. XXVI, 1903, No. 23. The sigmas are distinctly larger than the other letters. (5) Ibid. No. 27. The omega is made thus: Ω
- 6 and 7. Martino. (6) I.G. VII, 4165. Alpha is always A except in KAI, line 3. In line 2 the stone cutter added the T between \leq and Ω by cutting the left side of the omega to a straight line and running a cross stroke over to the left from the top of the letter. The form in which it is printed does not make it clear that a real ligature was formed. The chapel of Hagios Georgios is situated in a place called Palaiochori. (7) I.G. VII, 2841. This stone is now in the chapel of Hagia Panagia. Compare No. 6 above.
- 8. I.G. IX, 1, 242. This inscription is now in Malesina. Lolling lists it as from Larymna; there is either an error in his entry, or else the stone has been moved.
- 9. I.G. IX, 1, 292. The doubt about the proper reading of this inscription, i.e., 'A $\gamma a\sigma \hat{\imath} \nu os$ or 'A $\gamma a\sigma \iota \nu \dot{o}$ came wholly from Koerte's incorrect statement (Ath. Mitt. III, p. 313), denying that there was room for a sigma at the end of the stone, despite the fact that his own facsimile (Ath. Mitt. IV, pl. XIV, 2) gave abundant room. As a matter of fact there is not only sufficient room for the final letter sigma (as Lolling also had observed), but traces of it are distinctly visible. It is quite like the other sigma in the word only not quite so much inclined.
- 10. Kolaka. I.G. IX, 1, 287. In line 1 after OI the stone has $A \vdash r \sim 0$ to I could see no trace of an omega as Lolling reported, while the mu seems perfectly clear. The name must then be " $A\rho\mu[o]\nu os$, for which see I.G. IX, 2, 1044 and Quintus Smyrnaeus X, 86. In line 2 the stone cutter originally cut ΠA ,

and then tried to change it to TE by extending the top stroke of the Π over to the A and adding the cross strokes of the E to the right upright stroke of the latter, thus $\Pi \Pi R$.

Note. After proof on the foregoing article had been corrected and sent in, I was surprised to receive from Miss Hetty Goldman a minuscule copy of inscription No. 10 above, which Mr. Pappadakis had made on the occasion of a hurried visit to Malesina a few weeks ago. With her kind permission I shall note the significant variant readings of Mr. Pappadakis, designated by the letter P. In general the readings find fewer points of irregularity than my copy showed. For example, Παράμονος and Παραμόνου are read by P. at every occurrence, in line 19 Καβίριχος, in line 23 'Ασκληπιάδου, in line 16 Ζωπύρου and Σώσωνος. Possibly Mr. Pappadakis has emended trifling errors as he went along, without always troubling to note the same. I observe that in line 2 he does not note the false stroke of the E, disregarding it no doubt as an obvious error. In the superscription likewise he writes iota subscript, although it is certainly adscript. Line 1, both iotas subscript P. L. 3, no note of the symbol) between the two words. L. 5, καὶ ὑπογυμνασιαρχοῦντος P. (?). L. 6, no note of the symbol) after Ζωίλου. L. 7, Βιώι P. (?). L. 8, $\text{Kov}[\rho]\tau \cos P$. This is closer to my own reading than $\text{Kov}[[\nu\tau]]\cos$ and is certainly correct. L. 8, Φιλιστίωνος P. Yet compare the places noted above where the symbol) has not been recorded. L. 9, after 'Ηράκλιτος the symbol) P. (?). L. 10, Καλλικρίτου P. (?). L. 10, in 'Αγαθήμερος P. confirms my corrected reading. L. 10, Παραμόνου P., and so all other cases of this word. See note above. L. 11, P. confirms my correction. L. 13, Θεοκλής P. (?). L. 15, P. confirms my conjecture Πριμίων. L. 16, Ζωπύρου P. L. 16, Σώσωνος P. L. 17, Παράμονος P. L. 18, P. confirms both of my conjectures, and the form Εὐβότου. L. 19, Καβίριχος P. L. 20, P. did not see the rho in the first word; confirms my correction of the second. L. 22, Σωτηρίδου P. (?). L. 23, 'Ασκληπιάδου P. L. 24, Κέρδων P. (?). L. 28, P. confirms Φαύστου. L. 28, Έρμια Ρ. L. 29, τοις έπιγεγραμμένοις Ρ. (?). L. 30, Βιώ Ρ. (?); a confirmation of my conjecture. L. 31, ἀνέγραψαν P. (?). L. 31, χωρίον P. (?). This seems impossible as a personal name. L. 32, P. confirms my reading τὸ and Θωρακίδας. In view of the number of places at which my reading differs from that of Mr. Pappadakis, it is to be hoped that the stone in question can soon be taken away from its present owners, who are quite likely to

destroy or permanently injure it, and removed to some place of safety, where it can be examined with the care it deserves. Miss Goldman writes me that the owners had told her the stone was from Halae. Of course such testimony is poor at best, and in this case, as Miss Goldman was excavating at Halae, quite unreliable. The number of ephebi is quite too large for so small a village as Halae, which has no recorded history after the time of Sulla (the notice of Pausanias is no evidence that it survived in his day). When a great city like Athens could produce only a handful of native born ephebi in these days, how should a triffing hamlet have had such numbers as appear here? I wish to acknowledge my gratitude to Miss Goldman for waiving the privilege of publishing this inscription herself, although it was shown her as early as 1911. I was solemnly informed by the owners that I was the first person ever to lay eyes upon it, and should certainly not have taken such pains with it had I supposed that anyone had prior claims.

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ARCHAEOLOGICAL NEWS¹

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

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GENERAL AND MISCELLANEOUS

CHINA.—A French Archaeological Expedition.—In C. R. Acad. Insc. 1914, pp. 553–560, V. Segalen makes his first report upon the results attained by the "Mission Voisins, Lartigue et Segalen," in China. He gives a record of the sites where ancient monuments were found from Si-ngan fou, the place from which the expedition started, to Yatcheou where the report was written in June, 1914.

NECROLOGY.—E. Amélineau.—In January, 1915, E. Amélineau died at the age of 65 years. His writings on Christian and ancient Egypt are many and important. By his excavations at Abydos (1894–1898) he led the way to a knowledge of predynastic Egypt. (S. R., R. Arch. XXIV, 1914, p. 333.)

Joseph Déchelette.—In R. Arch. XXIV, 1914, pp. 315-327 (portrait), S. Reinach publishes a highly appreciative notice of Jean-Marie-Joseph Déchelette (January 8, 1862-October 4, 1914), who was killed in battle as captain in the 298th regiment of territorials. His chief works are the Vases ornés (1904) and the Manuel d'archéologie préhistorique, celtique et gallo-romaine. Of the latter the first volume appeared in 1908, the fourth in 1914. His other writings, chiefly on the archaeology of France in prehistoric and protohistoric times, are many and important. See also C. Jullian, R. Et. Anc. XVI, 1914, pp. 417-421.

German Archaeologists Fallen in Battle.—Members of the German Archaeological Institute who have fallen in the war are: E. Katterfeld, assistant in the Roman Branch; H. Kohl, who took part in the expeditions to Baalbek and Boghazkeui; G. Matthies and K. Menadier, fellows of the Institute in 1913

¹The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor Bates, Editor-in-charge, assisted by Professor C. N. Brown, Miss Mary H. Buckingham, Dr. T. A. Buenger, Mr. L. D. Caskey, Professor Harold R. Hastings, Professor Elmer T. Merrill, Professor Frank G. Moore, Professor Charles R. Morey, Professor Lewis B. Paton, Professor A. S. Pease, Professor S. B. Plater, Professor John C. Rolfe, Dr. John Shapley, Professor A. L. Wheeler, and the Editors, especially Professor Marquand.

No attempt is made to include in this number of the JOURNAL material published after June 30, 1915.

For an explanation of the abbreviations, see pp. 118-119.

and 1914; W. Reimpell, of the Western Asiatic section of the Berlin Museum; M. L. Strack, Professor of Ancient History, and S. Sudhaus, Professor of Classical Philology, at the University of Kiel; H. Schultz, of the University of Göttingen. Two honorary members have died, C. Klügmann, formerly a member of the Board of Directors, and F. Adickes of Frankfort, who has been active in organizing the Academy and the University of that city and the Roman-German Boundary Commission. (Arch. Anz. 1914, cols. 445–448; 1915, cols. 1–4.)

Eugène Grébaut.—In R. Arch. XXIV, 1914, p. 332, G. Maspero gives a biographical notice of Eugène Grébaut, recently deceased (January 8, 1915). Since 1892 he had been lecturer at the Sorbonne on the ancient history of the Orient. He had been for the preceding six years Directeur général du service des Antiquités de l'Égypte, and for three years before the Directeur de l'Institut du Caire. He was a learned Egyptologist, but hardly fulfilled the brilliant promise of his youth.

Kyriakos Mylonas.—Kyriakos Mylonas, a member of the pioneer group of scientific archaeologists among the Greeks, died November 9, 1914, at the age of seventy-nine. He was a native of Smyrna and a Doctor of Philosophy of Göttingen. Since 1866 he has been engaged constantly in the archaeological service of Greece. As managing editor of the ᾿Αρχαιολογικὴ ὙΕφημερίs he did much to raise it to its present position of importance. As a university teacher and as a writer his work was characterized by an enthusiastic love for art and for the scientific investigation of truth, in which accuracy and order were the first principles. (᾿Αρχ. ὙΕφ. 1914, p. 273.)

Marcel Reymond.—Marcel Reymond was born at La Mure in 1859 and died at Lyons, October 13, 1914. He was an advocate by profession, but exerted himself successfully to make the University of Grenoble an intellectual centre. He was a profound student of Italian art. His chief work is La Sculpture Florentine (four volumes, 1897–1900), but he is the author also of the Histoire de l'Architecture Italianne (de 1300–1700 environ) in Michel's Histoire de l'Art, of numerous monographs on Italian artists, and of several other books and articles. (S. R., R. Arch. XXIV, 1914, p. 331.)

Antonio Salinas.—Antonio Salinas was born at Palermo, November 19, 1841, and died at Rome, March 6, 1914. His first paper, on Punic coins, appeared in 1858; he was made Professor of Archaeology in the University of Palermo in 1865, and Director of the Museum of Palermo in 1873. His great work on the coins of the ancient cities of Sicily is unfinished, but his published articles are many and valuable. (S. R., R. Arch. XXIV, 1914, p. 330.)

Félix Thiollier.—An archaeologist of great merit and author of important monographs on mediaeval art in France, Celtic archaeology, and kindred subjects, Félix Thiollier (1842–1914), has recently died.

William Robert Ware.—William Robert Ware, the eminent professor of architecture at Columbia University, died at Milton, Massachusetts, June 9, 1915, in his eighty-fourth year. He was a graduate of the Lawrence Scientific School of Harvard University, and the organizer of the schools of architecture at the Massachusetts Institute of Technology in 1866, and of Columbia University in 1881. He designed the building of the American School of Classical Studies in Athens. He was one of the earliest members of the

Institute of Architects, and was at one time secretary of the Archaeological Institute of America. (Nation, June 24, 1915, pp. 709-710.)

The Earl of Wemyss.—In June, 1914, the Earl of Wemyss died at the age of 96 years. At his house in London, and also at Gosford, in Scotland, he possessed remarkable objects of art, among them the marble eagle once the property of Horace Walpole (Mon. Piot, III, pp. 39–50), a statue of Psyche, a relief (St. Cecilia) attributed to Donatello, and a portrait of a man by Memling, which last was sold in 1913. (S. R., R. Arch. XXIV, 1914, p. 330.)

EGYPT

GIZEH.—Excavations in 1913-1914.—In B. Mus. F. A. XIII, 1915, pp. 29-36 (15 figs.), G. A. Reisner reports upon his excavations at Gizeh in 1913-1914. The pits of several mastabas which had previously been excavated were cleared in order to find inscriptional evidence for their date. This was found. It is now known that the western section of the royal cemetery belonged to the period of Cheops, the southern section to that of Chephren,



FIGURE 1.—PORTRAIT HEAD FROM
GIZEH



FIGURE 2.—PORTRAIT HEAD FROM GIZEH

and the eastern section to that of Mycerinus. Eight life-size portrait heads of white limestone representing courtiers of Chephren and members of his family were found in clearing the shafts of the mastabas. Two of the heads (Figs. 1 and 2) represent men of foreign type. Two jars of an un-Egyptian style, which may be Syrian, also came to light. The subsidiary mastabas in the streets between the great mastabas date from the fifth dynasty.

SYRIA AND PALESTINE

GIBEAH.—A Discovery of Pottery.—In Pal. Ex. Fund. 1915, pp. 35-37 (4 pls.), R. A. S. Macalister reports a number of specimens of pottery from

the collection of Mr. Herbert E. Clark, of Jerusalem. They are from tombs in the south foot of Tell el-Fūl, exhumed in July, 1909. All of these specimens of pottery are of dates between 900 B.c. and 500 B.c. They are all "Hebrew Canaanite" in shape and in workmanship, and show a "Hebrew decadence" of the fine old ware six hundred to nine hundred years older. As a clean unmixed group of pottery, found without that of other periods, and at this site of Tell el-Fūl, believed to be Gibeah of Saul, they are very interesting.

ASIA MINOR

AN ARCHAEOLOGICAL JOURNEY IN SOUTHERN ANATOLIA.— In Mon. Ant. XXIII, 1915, cols. 5–274 (5 pls.; 50 figs.), R. Paribeni and P. Romelli publish the results of an archaeological journey made by them in southern Anatolia in 1913. They describe remains of sculpture, inscriptions and buildings at Adalia from which they started, and record other ancient remains at Perge, Istavros, Im-Deressi, Sillyum, Qadrich, Magydos, Lagon, Mersina, Soli-Pompeiopolis, Tarsus, between Mersina and Selefke (prehistoric and later remains), Aspendus, Side, between Side and Coracesium (Alaya), between Alaya and Selinti, near Magiar (a site which an inscription proved was called $\delta \bar{\eta} \mu os$ $K \epsilon \pi \rho \bar{\eta} \lambda \omega \nu$ $N \epsilon \omega \nu$ in antiquity), Adanda, Iotape, Phaselis, the $\pi \epsilon \rho \iota \pi \delta \lambda \iota \omega \nu$ of Termessus, Trebenna, the road between Termessus and Adalia, Kyrkgöz Chan, Ekcili, Ariassus, near Omar Effendi Ciftlik (prehistoric remains), Kremna, near Belören (an unidentified town), Sagalassus, the road from Isbarta to Adalia, and near Kyzyllyk. They publish 177 new inscriptions.

AMATHUS.—A Bilingual Inscription.—In ' $A\rho\chi$. 'E ϕ . 1914, pp. 1–2 (fig.), E. Sittig publishes a short dedicatory inscription of the fourth century B.C. from Amathus in Cyprus. One version in an unknown language (perhaps related to the Minoan), is written in Cypriote characters, the only words which can be read being the (Greek) proper names, which are reproduced in the parallel Greek version. Some of the terminations in the first inscription are the same as terminations in four inscriptions in Cypriote characters published by R. Meister, indicating that they are probably all written in the same language.

MYTILENE.—The Citadel.—In Πρακτικά, for 1913, pp. 117–118, N. Kyparisses who has been excavating at Mytilene, suggests that the hill upon which the citadel is located was not originally an island; also that the earliest settlement was made here. This has, however, not yet been confirmed. The most interesting object so far found is a triple-bodied marble Hecate.

PATMOS.—The Citadel Walls.—In Ann. Scuol. It. I, 1914, pp. 370-372 (fig.), B. Pace gives the results of his recent search for ancient remains on the island of Patmos. The walls of the citadel date from the fifth or fourth century B.C. Below the citadel traces of a small settlement were found; but the island must have had few inhabitants in antiquity.

RHODES.—Ancient Remains.—In Ann. Scuol. It. I, 1914, pp. 364–367 (5 figs.), L. Pernier reports upon the remains chiefly of walls noted by G. G. Porro, in 1912 in different parts of the island of Rhodes.

Tombs at Camirus and at Ialysus.—In Ann. Scuol. It. I, 1914, pp. 368-

369 (fig.) G. G. Porro calls attention to two pithoi containing remains of skeletons recently found at Camirus; also to a tomb dating from Mycenaean times, and to another dating from the second or third century B.C. *Ibid.* pp. 369–370, B. Pace records the finding of eight tombs cut in the rock at Ialysus. On p. 70 the same author mentions the discovery on Monte Smith (the acropolis of Rhodes) of about thirty small altars with unpublished inscriptions.

Greek Inscriptions.—In *Ann. Scuol. It.* I, 1914, pp. 367–368 (3 figs.), G. Oliverio publishes two Greek inscriptions from Rhodes and one from Leros not previously noted.

GREECE

MISCELLANEOUS DISCOVERIES.—In 'A $\rho\chi$. 'E ϕ . 1914, pp. 140 f., are the following brief reports of recent discoveries: 1. Corcyra (K. A. Rhomaios) (a) On the site of the temple "of the Gorgon" were discovered: an inscription referring to the family of the Chersicratidae, who traced their lineage from the Corinthian Chersicrates, the founder of Corcyra; a votive inscription to Artemis; a curious terra-cotta conduit; two large fragments of the sculptured frieze of the pronaos. (b) At Kardaki, near the temple, were found several fragments of the terra-cotta acroteria of the temple, representing Nikai or maidens. (c) Within the Acropolis, on the "Mon Repos" estate, the foundations of a large temple were identified (see below). 2. Mytilene and the recently acquired islands of the Aegean (N. Kyparisses). Except in Thasos, where a good public collection of antiquities has been augmented by recent gifts to the Greek government and by the excavations of the French School at Athens, most of the antiquities of the islands are being transferred by Director Kyparisses to Mytilene, where a large central museum is planned. Mr. Kyparisses has explored and charted Chryse, the now sunken island of Philoctetes, off the east shore of Lemnos. In Castellorizas, off the southwest coast of Lycia, he has discovered numerous inscriptions, Lycian reliefs, etc., and, in a grave, a fine ivy crown of golden leaves. 3. Thessaly (A. S. Arvanitopoullos). Many antiquities, chiefly inscriptions, have been collected. Inside the better preserved beehive tomb at Dimini a grave was discovered and excavated. On the site of Iolcus near Volo several graves were excavated, among them a large beehive tomb containing seventy bodies, burned on the spot, and a great variety of articles of grave "furniture." The author expected the first volume of The Painted Stelae of Demetrias-Pagasae, with ten colored plates, to be issued by the end of 1914.

ATHENS.—The Odeum of Pericles.—In ' $^{1}A_{\rho\chi}$. 'E $_{\phi}$. 1914, pp. 143–166 (pl.; 23 figs.), P. Kastriotes publishes a full account of his excavations on the southeast slope of the Acropolis in search of the Odeum of Pericles, prefaced by a survey of all that was previously known as to the location, nature, and history of the building. Although the evidence of the excavations is not sufficiently explicit to make the identification certain, Mr. Kastriotes is confident that he has found the site, at least, of the Odeum. Immediately above the solid rock, which had been levelled for a large building, was a thick layer of ashes and charcoal and a great heap of partly burned terra-cotta roof tiles—remains such as we should expect to find from the burning of the large

wooden structure. In the "Valerian" wall (probably dating, as Judeich believes, rather from the fifteenth century of our era), where it crosses the site, are fragments of theatre seats, some of them doubtless from the Dionysiac theatre. One, however, decorated with a sculptured owl (like two others found in the Propylaea) can hardly be assigned to the theatre and it. as well as others, may well have belonged to the Odeum. An unfluted marble column drum found in the Dionysiac theatre bears an inscription (I. G. III, 542) expressing in general terms the gratitude of Athens to its benefactor, Ariobarzanes Philopator, king of Cappadocia, who we know from Vitruvius rebuilt the Odeum destroyed during the siege of Sulla. The inscribed column doubtless formed part of the interior colonnade of the neighboring Odeum. One of the walls discovered in the excavated area is very likely part of the foundation of the skene. Among the more interesting finds was a marble portrait head, perhaps representing Ariobarzanes himself, and the lower half of a double herm, the front of which is bisected by a vertical incised line. the left of the line is a stamnos in relief, to the right a caduceus, which makes it seem probable that the herm marked the boundary between the precinct of Dionysus and some sanctuary of Hermes.

CEPHALLENIA.—A "Homeric" Bowl.—In 'Aρχ. Έφ. 1914, pp. 210-222 (pl.; 7 figs.), N. Kyparisses publishes an interesting "Homeric" bowl of earthenware found in a grave excavated by him at Kokkolata in 1912. It belongs to the class of bowls cast from models of metal relief bowls of the third and second centuries B.C. The eleven figures, each labelled with its name. form four groups: the duel of Alexander and Menelaus, the shooting of Menelaus by Pandarus, the exploit of Diomedes, and the sacrifice of Polyxena by Neoptolemus on the tomb of Achilles; the first three scenes following closely the accounts of Homer, the fourth that of Euripides' Hecuba. The Berlin bowl described by Robert in Homerische Becher (Fünfzigstes Programm zum Winckelmannsfeste, 1890, pp. 73 ff.), which is of the type on which separate figures were stamped after the completion of the bowl itself, has freely copied, without the inscriptions, the Polyxena scene of the Cephallenian bowl, adding some figures from the other scenes through failure to recognize that they were distinct. The scenes on these bowls are evidently copied from series of paintings illustrating the whole Iliad, Odyssey, etc., like those of the Samian Theon (Pliny, N. H. XXXV, 138).

CORFU.—Excavations in 1914.—In Ath. Mitt. XXXIX, 1914, pp. 161-176 (6 figs.), W. Dörffeld describes the excavations at Corfu in 1914. Digging on the site of the Gorgon temple was continued, and its main dimensions ascertained (23.80 x 48.95 m.). Seven triglyphs, three metopes, and several blocks from the top course of the cella wall were discovered as well as two fragments of limestone reliefs which may have decorated the façade of the pronaos. The better preserved of these shows a warrior brandishing a spear, and wearing greaves on his upper and lower arm. In style and material it resembles the pediment sculptures. A fine marble antefix belongs to a restoration of the roof in the sixth century. Pieces of a terra-cotta sima, 0.80 m. high, are to be ascribed to an earlier temple with wooden entablature. Among the inscriptions found was a stone from the family monument of the Chersicratidae (Χερσικρατίδᾶν | πατρωιστάν). Another, carved on the base of a votive offering near the temple ([M]ἐντις | ᾿Αριστέα | ᾿Αρτάμιτι) shows that the divinity worshipped in it was Artemis.

In the park of Mon Repos the boundary walls of the acropolis and remains of a fountain house were uncovered, as well as traces of a second Doric temple, slightly smaller than the Gorgon temple and dated about 400 B.C. A female head in limestone may belong to the decoration of its pediment. At the edge of the temple plateau several pieces of terra-cotta sima decorated with heads in relief, came to light. They include fragments of two heads of Gorgons and a lion's head practically complete. These are closely related in style to the archaic sima from Thermos, and are, therefore, to be ascribed to an earlier wooden temple on the site of the later one.

Further excavations of the prehistoric settlement discovered in the preceding year showed that it is almost entirely destroyed.

EPIRUS.—Inscriptions.—In 'Aρχ. 'Eφ. 1941, pp. 232–241 (14 figs.), D. EVANGELIDES publishes, with facsimiles and brief notes, twenty-one Greek and three Roman inscriptions from Epirus, mostly sepulchral and votive, ranging from the third century B.C. to Christian times. The κοινόν τῶν συγγόνων of a dedication to Poseidon was not a commonwealth of Epirus, as the author first surmised ('Aρχ. 'Εφ. 1913, p. 235), but a family religious organization. The decree of Photike in honor of Aelius Aelianus (B.C. H. 1907, pp. 38–45) is republished with a complete facsimile.

GENNA and ELEUTHERNE.—Inscriptions.—In 'Αρχ. 'Εφ. 1914, pp. 222-229 (20 figs.), E. N. Petroulakis publishes eight late sepulchral inscriptions from Genna, and ten inscriptions, some of them archaic, from Eleutherne, Crete.

GORTYNA.—Prehistoric Remains.—In Ann. Scuol. It. I, 1914, pp. 372–373, B. Pace calls attention to the recent discovery of prehistoric remains at Gortyna. In a trench a neolithic stratum 10 cm. thick was found resting upon bed rock and containing fragments of unpainted pottery, stone bowls, stone axes, etc. The stone vases date from the periods of Middle Minoan III and Late Minoan I. West of the acropolis Late Minoan and geometric potsherds were discovered. Prehistoric remains have not previously been found at Gortyna.

The Excavation of the Praetorium.—In Ann. Sciol. It. I, 1914, pp. 377–380 (5 figs.), B. Pace describes the excavation of the building at Gortyna identified as the Praetorium or Basilica. It has been known since the sixteenth century and inscriptions copied by the Venetians at that time have recently been found in it. It was probably built in the early years of the first century A.D. and restored about 380. Many architectural fragments belong to this rebuilding. The excavations brought to light several pieces of sculpture, including a headless Artemis wearing a long chiton which may be a copy of a work by Praxiteles.

Ancient Fountains.—In Ann. Scuol. It. I, 1914, pp. 119-136 (12 figs.), A. Maiuri describes a small Roman hymphaeum or fountain discovered near the Praetorium at Gortyna in 1911. It seems to date from the second century A.D., but it was reconstructed in the sixth or seventh century. Several inscriptions were found near it, as well as a number of pieces of sculpture. The latter are described by G. Bendinelli ibid. pp. 137-148 (12 figs.). The more important are: 1. A headless seated female figure, perhaps a Muse; 2. A nude male torso, perhaps of an athlete, which goes back to a fifth century original; 3. A headless statue of a standing woman fully draped; 4. A

small headless male statue with the lower arms and legs below the knees missing; 5. A headless copy of the "Aphrodite of the Gardens," height 1.18 m.; 6. A headless female figure nude to the waist, which once held a shell; 7. A helmeted head of Athena broken off at the mouth; 8. Three fragments of a colossal female statue, perhaps an Athena, dating from the second century A.D.; 9. A sarcophagus with figures in relief on the sides and ends. *Ibid.* pp. 148-159 (8 figs.), P. Perali describes a fountain near the Great Baths which may be dated by its sculptures in the second century A.D., and remains of five other fountains or cisterns at Gortyna.

A Sanctuary of Egyptian Divinities.—In Ann. Scuol. It. I, 1914, pp. 376–377 (fig.), G. Oliverio announces the discovery in the field of Constantinos Papadakis, south of the Praetorium at Gortyna, of a building identified by an inscription as a temple of Egyptian divinities. Several pieces of sculpture more or less broken were found in it.

NICOPOLIS.—Recent Excavations.—In Πρακτικά for 1913, pp. 83–112 (15 figs.), A. Philadelpheus reports upon his excavations at Nicopolis in 1913. The temple of Poseidon and Ares, erected by Augustus to commemorate his victory at Actium, was found badly demolished, as the stones had been carried off for use in the city walls in Byzantine times. It was about 56 m. long and 23 m. wide, of the Corinthian order, made of a local stone covered with stucco. Many architectural fragments were discovered on the site. The few fragments of the frieze which came to light indicate that it ran all around the building and probably had to do with Augustus, his victory, and the gods to whom the temple was dedicated. Another site which was examined seems to have been the agora. Many tombs were opened, and lamps, jewelry, coins (mostly bronze) and Greek and Latin inscriptions found. The more important objects are now in Preveza.

OROPUS.—Excavations at the Amphiareum.—In 1913 excavations were carried on at two places near the Amphiareum, at a site on the right bank of the stream where part of a building was found in 1909, and at another site to the west of this. The walls uncovered are not yet understood. (Πρακτικά for 1913, pp. 113–116.)

PYLOS.—A Beehive Tomb.—In 'Αρχ. 'Εφ. 1914, pp. 99-117 (pl.; 27 figs.), K. Kourouniotes describes the structure and the contents of a beehive tomb, discovered by Skias (cf. Πρακτικά 1909, pp. 274 ff.) about three miles northeast of ancient Pylos. The entrance passage and doorway are of ashlar masonry, the walls of the vault, which has a diameter of 8.50 m. at the base, of small, rough stones. The first burials, in graves in the floor, are contemporary with the later shaft graves of the acropolis of Mycenae (early years of Late Minoan II), as is proved by three large amphoras of the "palace" style. Above these are burials showing that the tomb was used almost continuously for some four hundred years, to the beginning of the geometric period. Before the last burials the contents of the tomb were rifled and most of the bones piled up together to make more room. Upon a late Mycenaean pyxis is an interesting sketch of a beaked man-of-war with high bow and stern, central mast and sail, fish pennant, and steering gear, resembling drawings of ships on geometric vases. Upon an oenochoe are conventional spirals made into snakes by the addition of conventional heads and tails.

THEBES.—A Folding Mirror.—In 'Aρχ.' Εφ. 1914, pp. 117–129 (pl.; 10 figs.), N. G. Pappadakis describes a beautiful relief on the circular cover of a folding bronze mirror, and other objects found in a woman's grave of the third (or late fourth) century B.C. near Thebes. The relief represents a young satyr and a nymph seated upon rocks and half facing each other. The satyr holds a club which rests on the ground beside him and the nymph has an arm about the neck of a panther. The composition is very skilfully adapted to the circular space, and the figures are full of life and grace and charm. Such romantic pairs are often depicted on mirror cases, fit adornments for a lady's dressing table. The present group shows the influence of both Dionysiac and Erotic prototypes, as well as scenes in which Heracles appears. Corinth was the great centre for such decorative bronze work.

THESSALY.—A Votive Relief.—In ' $A\rho\chi$. 'E ϕ . 1914, pp. 244–248 (fig.), N. I. Giannopoulos publishes a votive relief (perhaps from Pherae) of about 400 B.c. The workmanship is excellent, but the figures are badly battered and no inscriptions are preserved. Asclepius reclines on a couch with Aphrodite (?) seated at his feet; they are approached by a diminutive worshiper, behind whom stands a youth (as a heroized ancestor) with a horse. Beneath the couch is an ox or bull, representing the animal sacrificed to Asclepius.

Inscriptions from Gonnus.—In 'A $\rho\chi$. 'E ϕ . 1914, pp. 4-23 (13 figs.), A. S. ARVANITOPOULLOS continues the Gonnus chapter of his 'Thessalian Inscriptions' (cf. Ibid. 1913, p. 25, etc.). Twenty-four sepulchral inscriptions (several with reliefs) exhibit new names. Twenty-one additional ex-votos include (No. 218) the only inscription in the local dialect found on the acropolis of Gonnus, and (No. 225) a dedication to Artemis Euonymos, a new epithet, apparently euphemistic for the chthonic aspect of the goddess. Several stamped tiles from the temple, one inscribed lamp, and four small inscribed vases complete the list. Ibid. 1914, pp. 167-184 (11 figs.), the same writer continues his account of these inscriptions. Of chief interest is a decree of Gonnus and one of Athens of about 250 B.C. with reference to the reception of Athenian ambassadors sent out to announce the Eleusinia, the Panathenaea, and the Mysteries. The Athenian decree, by its general terms, is seen to be part of a programme to increase the interest in the great Athenian festivals among the Greek states, and thereby to increase the prestige of Athens itself. The Eleusinia, as distinguished from the Mysteries, must be the great preliminary festival held in Athens. Nine decrees are in honor of foreign judges serving in the courts of Gonnus. In one of these the month Xandikos, probably Macedonian, occurs for the first time. A decree of proxenia honors an Alexander from the hitherto unknown Macedonian city Arkynia.

TYLISSUS.—A Treaty between the Cnossians and the Tylissians.—In ' $A\rho\chi$. 'E ϕ . 1914, pp. 94–98 (2 figs.), J. Hatzidakis publishes an interesting treaty of alliance between the Cnossians and the Tylissians, of about the middle of the fifth century B.c., found at Tylissus close by the ruins of the Minoan palace. The treaty was made through the intervention of Argos, and is written in the Argive dialect with Argive characters. Any change in the treaty was to be made by a conference in which Argos was to have equal representation with the other two cities. In the making of war and of peace Tylissus (as the less

important city, apparently) was to have only half the representation that Cnossus had, Argos having no voice in the matter. A similar treaty between these cities, found at Argos, is published by Vollgraff, B.C.H. 1910, p. 321, and 1913, p. 278.

ITALY

CAMPAGNANO.—Miscellaneous Antiquities.—In Mon. Ant. XXIII, 1915, cols. 277-312 (4 pls.; 7 figs.), A. Della Seta publishes several antiquities, including fragments of red-figured vases, vases of local manufacture, and a small bronze ladle found at Campagnano in 1910. They were surreptitiously sold, but some of them have been recovered and are now in the Villa Giulia in Rome.

CANITELLO.—A Prehellenic Civilization.—N. Putorti has found traces of a prehellenic civilization at Canitello in Calabria, where excavations are now being systematically carried on. (B. Pal. It. XL, 1914, pp. 84-85.)

CUMAE.—A Report upon the Excavations.—In Mon. Ant. XXII, 1914, cols. 449-871 (Pls. 56-123; Figs. 164-273), E. GABRICI continues his report of the excavations at Cumae (see A.J.A. XVIII, p. 396), describing in detail the contents of the tombs opened. He also gives an account of the minor excavations on the site. The plates, which fill a portfolio, reproduce vases, objects of bronze, jewelry (including ornate gold fibulae), terra-cottas, gems, glass vessels, etc. Among the scenes on the red-figured Attic vases are Hermes slaying Argos, and the rape of Antiope. A late Attic hydria has in relief on the shoulder representations of the Mysteries. Some of the vases are clearly of local manufacture. The writer appends tables giving the date, depth, kind, size, etc., of each grave opened.

ESTE.—A Bronze Palette.—In B. Pal. It. XL, 1914, pp. 71-72, A. Alfonsi

publishes an early Italian bronze palette found at Este.

LECCE.—A Stone Weight.—A small stone pyramidal weight (?) at Lecce contains an inscription, only partly legible, in an alphabet which seems a mixture of the Latin and the Greek. The only complete word identified appears to be Vizgotas. (F. R[ibezzo], Neapolis, II, 1915, pp. 369-370.)

PITIGLIANO.—An Encolithic Tomb.—In B. Pal. It. XL, 1914, pp. 53-55, A. Minto describes the contents of an encolithic tomb at Pitigliano (Grosseto).

SALA CONSILINA.—A Pre-Roman Bronze Spindle.—In B. Pal. It. XL, 1914, pp. 175-177, A. MAIURI describes a pre-Roman bronze spindle from Sala Consilina (Salerno) and a small askos from the same place.

UGENTO.—A Messapian Inscription.—In Neapolis, II, 1915, p. 369, F. Ribezzo publishes without comment a transcript of a fragmentary Messapian inscription of the fourth century B.C. found at Ugento.

SPAIN

CADIZ.—Recent Excavations.—In Boletin de Sociedad Española de Excursiones, XXII, 1914, pp. 161-175 (13 pls.), P. Quintero describes the excavations carried on at the ancient necropolis of Cadiz in 1912 and 1914. Many pieces of jewelry were found including rings, earrings, pendants, etc., of gold; fragments of Greek, Roman, and Phoenician vases; vessels of glass; and a few small terra-cotta heads. In 1914 several tombs were discovered built of large stones laid on edge and covered with a third stone (Fig. 3). Their dimensions are about 2.10 m. long, 1.10 m. high, and 0.45 m. wide. Many



FIGURE 3.—TOMBS AT CADIZ

skeletons were found in them. The remains show marked Phoenician characteristics, but the writer thinks that they belong to a Pelasgian race.

MERIDA.—Latin Inscriptions.—In B. Soc. Ant. Fr. 1914, pp. 104–106, R. Cagnar publishes several short Latin inscriptions from Merida.

FRANCE

ALISE.—Excavations in 1914.—In Bulletin des fouilles d'Alise, I, 1915, pp. 61-67 (plan), E. ESPÉRANDIEU publishes a daily report of the excavations carried on at Alise from April, 1914 until the breaking out of the war. Many small finds of no particular importance were made. Ibid. pp. 86-90 (map), the same writer publishes various notes on Alise and reports upon the work of the Société des Sciences de Semur on the site in 1914.

DIE.—Latin Inscriptions.—In B. Soc. Ant. Fr. 1914, pp. 160–161, J. FORMIGÉ publishes four short Latin inscriptions found at Die (Drôme).

LYONS.—Excavations at Fourvière in 1913–1914.—In C. R. Acad. Insc. 1914, pp. 431–436 (plan), G. De Montauzan reports that in the autumn of 1913 and the spring of 1914 the large Roman house at Fourvière was further excavated and two more rooms with mosaic floors uncovered, making seven in all. There were doubtless other mosaics in the building.

MARSEILLES.—A Greek Inscription.—In R. Ét. Anc. XVI, 1914, p. 407 (2 figs.), M. Clerc publishes the epitaph of a Greek freedman recently found in the rear of the Bourse at Marseilles. It reads Λουκίφ 'Αρρουντίφ 'Ερμοκρίτφ. The family of Arruntia is well known.

TOULON.—A Greek Inscription.—In R. Ét. Anc. XVI, 1914, pp. 408–409 (2 figs.), M. Clerc publishes a Greek inscription recently found at Toulon. It reads Ποσειδώνια Εὐποίου, γυνὴ δὲ Μενεστράτου, χρηστὲ χαῖρε. Μενέστρατε Μενεστράτου χαῖρε. Only one other Greek inscription is known to have been found at Toulon.

VENASQUE.—An Ancient Site.—In B. Soc. Ant. Fr. 1914, pp. 136–144 (fig.), J. Formigé points out that Venasque was inhabited not only during the Middle Ages, as its walls prove, but also in Roman times. There was apparently a branch of a Roman road running from Carpentras through Venasque to Apt. Recent excavations have brought to light many minor antiquities, including Latin inscriptions. The name of the ancient town is not known, but the writer believes it to have been Aeria.

GERMANY

MUNICH.—Acquisitions of the Museums in 1913.—Glyptothek: A beautiful little relief, the left-hand half of a small limestone frieze representing the Lower World, probably from the base of a naiscus, from Apulia. Two Danaids are emptying their jars into a half-buried reservoir while the king and queen of the Lower World are seated in audience and Hermes is hastening from their presence toward Heracles, who was probably the central figure of the composition. It is to be compared with the large Apulian vases representing the Lower World, in Munich and elsewhere. Sculpture Collection: A large Attic grave stele with fine palmette ornament and the inscription on the shaft, Ξενοκράτεια | Εὐκλείδου Οἰ ηθεν | θυγάτηρ. It is said to have been found in Velanidésa together with a small lutrophorus on which in relief Xenocratea is shown with two bearded men, Nicander and Nicophorus. Undoubtedly there was another lutrophorus on which Xenocratea was seen with her parents, and the two jars stood at the corners of an enclosure for the grave or on either side of the larger monument. A similar use may be assumed for the pair of female panthers facing in opposite directions, the second of which has now been acquired (see Arch. Anz. 1912, col. 121). These are said to belong to the stele of Mnesarete of the same collection. Antiquarium: Two bronzes from Rome—the handle of a large Roman lamp on which the bust of the god Caelus, in the type of Sarapis, is shown supported by an eagle and a wide crescent spangled with silver stars (second century A.D.), and a small plate in relief, perhaps a belt-clasp, on which a Greek warrior is attacking a battlemented town, as Capaneus before Thebes. A knife handle from Greece, of Hellenistic-Roman date, is in the form of a pigmy overpowering a crane. In terra-cotta, three archaic Boeotian figurines, three Tanagras, one from Myrina, eight from Samsun (boy with goose, children playing about a herm of Priapus, ass carrying burdens, Eros with dog kneeling on an altar, caricatured mask, etc.), also a bit of wall-mosaic (opus sectile) with flowers and leaves inlaid in colored marbles on a slab of slate. Vase Collection: Of Attic Geometric ware, a covered jar with smaller vase on the lid, a hydria with plastic snakes on the shoulder, handle and rim, a cylix with high conical base pierced with slits, and other pieces; also a black-figured Attic amphora with a curious satyr mask between apotropaic eyes (loaned); and in the prehistoric section a pitcher with handle and pointed mouth, from Kul Tepe in Cappadocia. Coin Cabinet: Several hundred specimens, including seven gold coins, a large find of Roman denarii (Valerian to Aurelian, 253-275 A.D.) from Forchheim,

and twenty-five Celtic-British bronze coins from Hampshire. Other silver didrachms, tetradrachms, decadrachms, etc., are from Syria, Southern Italy, Sicily, Carthage, Corcyra, Macedonia, Thrace, Lesbos and the Greek coast cities of Asia Minor and the Pontus. On a bronze coin of the Thracian king Rhoemetalces I, the emblems of the Julian family are displayed. The twentyone numbers of engraved gems include a lentil-shaped stone with a crude animal design, similar to the Melian gems, of the seventh century B.C.; a late Assyrian conical onyx seal with a king and ibex and a chalcedony scaraboid with heraldic lions, showing oriental influence; a Greek scaraboid gem of about 400 B.C. with deer and hound; and four Etruscan scarabs of different epochs, the oldest being an archaic Pallas Athena of the end of the sixth century. Others are Greek and Hellenistic-Roman,-a large green paste gem with Nike and a quadriga (fourth century B.C.), a satyr before a shrine, Dionysus leaning on a pillar, Asclepius, a walking ox, Nike with a palm, a dancing maenad, a female portrait of the time of Trajan. (P. Wolters, J. SIEVEKING, G. HABICH, Arch. Anz. 1914, cols. 453-476; 17 figs.)

GREAT BRITAIN AND IRELAND

ANDOVER.—A Bronze Hoard.—In Proc. Soc. Ant. XXVI, 1914, pp. 32—34, W. Dale publishes a hoard of scrap bronze found near Andover, including broken swords, spearheads, etc. They belong to the latest period of the Bronze Age in Britain. He also calls attention to an iron axehead from Clausentum; and to a greenstone celt found near Beaulieu. Ibid., pp. 34—36, the paper is discussed by R. A. Smith and J. P. Bushe-Fox.

BALMUILDY.—Excavations in 1913–14.—In *Proc. Soc. Ant.* XXVI, 1914, pp. 243–244, G. MacDonald reports upon the excavations carried on by the Glasgow Archaeological Society at the fort of Balmuildy, an important station on the Antonine Wall. The remains point to three well-defined periods. The best preserved buildings are two sets of baths. The finds made, including interesting fragments of sculpture, date from the second century A.D. Explorations were carried on at other places along the wall also.

CORBRIDGE.—The Excavations in 1913.—In Proc. Soc. Ant. XXVI, 1914, pp. 185–188 (4 figs.), F. Haverfield reports that in 1913 no important discoveries were made at Corbridge. The area excavated lay to the northeast of that previously explored. A large building, which was probably a granary, was excavated, and the top of a small altar found. The latter has a fragmentary inscription, Deae Pantheae, on one side, and a male head on each of the other sides.

IRELAND.—Archaeological Discoveries in 1913–14.—In Proc. Soc. Ant. XXVI, 1914, pp. 245–248, E. C. R. Armstrong reports upon the archaeological discoveries in Ireland in 1913–14. Among the interesting objects found were a bronze torc, and part of a second, three bronze bracelets, a bronze palstave, and a hinged brooch of provincial Roman type. A hoard of gold objects is supposed to have been discovered near Strangford Loch, County Down, but it was dispersed. A torc, a model of a shield, two pins, and five model axes have been recovered and are now in Dublin.

SCOTLAND.—Archaeological Discoveries in 1913-14.—In Proc. Soc. Ant. XXVI, 1914, pp. 241-243, A. O. Curle reports upon the archaeological discoveries in Scotland in 1913-14. Nothing of particular importance was found.

NORTHERN AFRICA

SBEITLA.—A Christian Epitaph.—In C. R. Acad. Insc. 1914, pp. 482–488 (fig.), A. MERLIN and P. MONCEAUX discuss a Christian inscription of eighteen lines found at Sbeitla, the ancient Sufetula, in 1912. It is an epitaph of a priest named Vitalis who died in 494 or 495.

TRIPOLI.—A New Mile-stone.—In B. Soc. Ant. Fr. 1914, pp. 230–231, R. CAGNAT calls attention to a Roman mile-stone found by the Italian army between Tripoli and Gharian. It is numbered 56. The road was built by Caracalla in 216.

VALLEY OF THE BAGRADAS.—Latin Inscriptions.—In C. R. Acad. Insc. 1914, pp. 594–601 A. Héron de Villefosse publishes seven inscriptions in Latin from the valley of the Bagradas. Four of these are from the neighborhood of Tebourba. The two longest are a votive inscription to Mercury Sobrius, and a metrical grave inscription of twenty lines, both found at Souhilia.

UNITED STATES

BOSTON.—Acquisitions of the Museum of Fine Arts.—In the Thirty-ninth

Annual Report of the Boston Museum of Fine Arts, pp. 93–97, L. D. CASKEY reports the acquisitions of the Museum in 1914. (1) A statuette of the Minoan snake goddess (see above, pp. 237 ff., Pls. X–XVI). (2) A head of a youth of Pentelic marble, perhaps from a votive statuette of the end of the fifth century B.C. (3) A statuette of Heracles (Brunn-Bruckmann, Denkmüler, Pls. 569–570). (4) A sardonyx intaglio representing a woman standing holding out her hand to a child seated on the ground with its hand to its head. (5) A Greek earring of gold in the form of a hoop ending in a bull's head with long horns bent back upon the neck. (6) Fifty-seven terra-cottas from Cyrene. (7) A terra-cotta head of Heracles. (8) Two black-figured Attic vases. (9) A bowl and twelve vase fragments from Phylakopi; a goblet and nine fragments of prehistoric Thessalian ware; three vases, three terra-cotta idols and three horses of the Mycenaean period; and three vases of the Dipylon style, from the National Museum at Athens. (10) Four gold coins from Cyrene.

NEW YORK.—Egyptian Antiquities acquired by the Metropolitan Museum in 1914.—In B. Metr. Mus. X, 1915, pp. 15–17, the following acquisitions of the Metropolitan Museum are reported: 218 ostraca of pottery and limestone, seven inscribed pieces of wood, 110 vases and other objects of terracotta, twenty-two mud jar-sealings, wooden balusters, spindles and other objects, and many small antiquities, all Coptic; five pots of the fourth dynasty, fourteen ostraca, a trial sketch on limestone of the Middle Kingdom, many miscellaneous antiquities of the eleventh, eighteenth, nineteenth, twentieth, twenty-fifth and twenty-sixth dynasties, 479 objects in all, from Thebes; a wooden statuette of Sesostris I, a wooden shrine with Anubis symbol, two painted coffins, an ushabti and its coffin, a statuette, four limestone and four wooden Canopic jars with lids, four other wooden Canopic jars, seven blocks of limestone relief, two seated limestone boat figures, inscribed limestone base of statue of Sesostris I, two foundation deposits, etc., of the twelfth dynasty from the South Pyramid of Lisht; a diorite sarcophagus from Sakkara of the thir-

teenth dynasty, five limestone fragments of royal decrees of the eighth dynasty from Coptos, a red granite statue of Thutmose III from the temple at Karnak. four limestone Canopic jars, eighty-one limestone and other model stone vases, twelve pots, six potstands, etc., from the burial chamber of the tomb of Perneb, of the fifth dynasty at Sakkara, a pierced sandstone window from the palace of Ramses III at Medinet Habu, ten alabaster ushabtis of Siptah of the nineteenth dynasty, various stones vases and other miscellaneous objects, 232 in number, from the excavations of Mr. Theodore M. Davis in the Valley of the Tombs of the Kings, and at Medinet Habu; two painted coffins, two stools, a musical instrument, and other objects of the seventeenth and eighteenth dynasties from the excavations of the Earl of Carnarvon at Thebes; samples of linen cloth from Tarkhan, of the third or fourth dynasty, and 104 other objects from the Egyptian Research Account; a wooden tablet painted with the plan of a garden, of the eighteenth dynasty, from Thebes, a scarab of Thutmose III recording the erection of two obelisks, a stone vase of the twelfth dynasty, two limestone stelae of the eleventh dynasty, a block of painted relief from the pyramid temple of Sesostris II at Lahun; a head of a diorite statue of the eighteenth dynasty, an inscribed alabaster vase of Xerxes, four inscribed writing tablets of wax on wood and a bronze scale in a wooden box, Coptic. Other acquisitions are noted as follows, ibid. p. 59, a wooden statuette of a woman from Harageh; a painted limestone relief from the ceiling of the pyramid temple of Sesostris II at Lahun, of the twelfth dynasty; wooden coffin of Khnumu-nakht of the twelfth dynasty, and limestone statue of Ini and his wife Rennut, eighteenth or nineteenth dynasty, from Assiut. P. 83, six bronze and eleven glaze figures of deities and more than one hundred other miscellaneous small objects. P. 112, a painted wooden figure of a horse and rider of the seventeenth or eighteenth dynasty, a painted sandstone slab from a Theban tomb of the eighteenth dynasty, a statuette of Isis and Horus, a gold ring with green jasper plaque inscribed with the names of Thothmes III and Hatshepsut, and many minor antiquities.

A Commemorative Scarab of Thutmose III.—In B. Metr. Mus. X, 1915, pp. 46–47 (fig.), Miss C. L. R(ANSOM) publishes a scarab of Thutmose III of the eighteenth dynasty bearing the inscription "Men-kheper-re, whose two obelisks endure in the temple of Amon." Scarabs of this type are rare, but similar ones are known from the reigns of Amenhotep II and III as well as that of Thutmose III. The obelisks in question may have been the pair which stood in front of Pylon IV, or those to the south of Pylon VII at Karnak, and perhaps commemorated the thirtieth year of the king's accession to the throne.

Classical Antiquities acquired by the Metropolitan Museum in 1914.—In B. Metr. Mus. X, 1915, pp. 23–27 (7 figs.), Miss G. M. A. R(ICHTER) reports the acquisition by the Metropolitan Museum in 1914 of ten marble sculptures, eight bronzes, seventeen vases, four terra-cottas, seven pieces of gold jewelry, four gems and one mosaic. The most important of the sculptures are a bronze statue of a boy (see below), and a bronze head of Agrippa, probably broken from a large statue, found at Susa near Turin in 1904. Other acquisitions were a marble portrait bust of a woman, of the time of Trajan; the upper part of a Roman cippus with portrait busts of a woman and two men, of the time of Hadrian; a portrait head of a child with leaves and grapes in his hair, perhaps late Greek; a large female head (height 47.8 cm.) of Greek work of

the third century, intended to be set into a statue (Fig. 4); a head of a youth wearing a fillet (Roman copy of a Greek work); a small head of a youth broken from a statuette, fourth century Greek work; the head of a satyr of the Hellenistic period; a tragic mask of colossal size, of the Roman period; two large tomb vases of the Dipylon style; two black-figured vases, one signed by Nicosthenes, the other bearing the name Psiax; a cylix with warriors; a diminutive marriage vase; a Greek mirror with relief of Marsyas playing double flutes; an archaic terra-cotta relief representing mourners at a funeral; two statuettes of Tanagra type; seven plaques of an Etruscan frieze of red hippocamps on a blue ground; gold necklaces, earrings, and other small pieces of the third century B.C. said to have been found at Cumae; four gems of the Mycenaean period. *Ibid.* pp. 1–5 (3 figs.), the same writer describes the bronze statue of a boy. (See above, pp. 121–128, pls. I–VI.) *Ibid.* pp. 8–11 (4 figs.), the same writer



FIGURE 4.—MARBLE HEAD
IN NEW YORK

records the acquisition of sixteen Minoan vases and reproductions of several others. Ibid. pp. 70-72, she describes the two geometric vases acquired. They are 4 ft. $3\frac{3}{8}$ in. (1.305 m.) and 3 ft. $11\frac{7}{8}$ in. (1.216 m.) high, respectively. They are crater shape with two handles on a high foot. The foot of one is missing. The principal scene on each is the funeral of the deceased whose grave they adorned. They were found in Attica. pp. 98-99 (4 figs.), she describes other vases acquired during the year. The cylix of Nicosthenes has on the outside in black-figured style a four-horse chariot seen from in front between two eyes, and Dionysus and maenads dancing, also between two eyes. On the interior is a Medusa head in a combination of black and red figured technique. The cylix with the name Psiax has, in red-figured technique, on one side Pegasus between eyes and on the other a nose. On the interior in black glaze are two large birds. Another acquisition was a panathenaic amphora decorated with

five men running. It dates from the last quarter of the sixth century, and was published in the *Annali dell' Instituto*, for 1830, p. 218 and in the *Monumenti*, I, pl. 22, 6.

EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL AND RENAISSANCE ART

GENERAL AND MISCELLANEOUS

CONSTANTINOPLE.—The "House of Justinian."—In 1913 excavations were begun at Constantinople on the site of the Byzantine palace known as the "House of Justinian." An imposing façade is still standing; but although much was learned about the building no evidence was found to identify it. (R. Mesguich, C. R. Acad. Insc. 1914, pp. 444-451; fig.)

RHODES.—Mediaeval Remains.—In 1912 G. Gerola made a careful examination of the mediaeval remains in the Sporades for the Italian government. In *Ann. Scuol. It.* I, 1914, pp. 169–356 (121 figs.), he publishes the first instalment of his work, a report upon the mediaeval remains in the different towns of the island of Rhodes.

GREECE

ERETRIA.—The Monastery of St. George.—In 'Aρχ. 'Eφ. 1914, pp. 192–197 (pl.; 6 figs.), A. S. Georgiades describes, with photographs and plans, a small deserted monastery built on the site of an ancient temple, about six kilometers north of Eretria. The church is poorly built, partly of ancient materials. Wall paintings of poor artistic quality, illustrating the martyrdom of saints, are preserved in the narthex. The marble slab of the altar is decorated with an interesting meander pattern consisting of four corner units connected with one in the centre, four rectangular spaces left vacant being filled with four-spoked wheels, or Greek crosses within circles. Trial excavations should be made in the vicinity.

MACEDONIA.—Byzantine Monuments.—In Πρακτικά for 1913, pp. 119-251 (17 figs.), K. G. Zesiou reports upon the condition of some of the Christian monuments of Macedonia. These include the churches of St. George, the Virgin (τῆς Παρθένου καὶ Θεοτόκου, τῆς 'Αχειροποιήτου), St. Demetrius, St. Sophia, the Prophet Elias, another church of the Virgin (Θεοτόκου), and the Church of the Twelve Apostles at Salonika; the church of St. Nicholas at Serrai; the monastery of Prodromos with its antiquities and works of art; the monastery of Kossupheneisa, and less important remains at Nikesiane, Pravion, Kavalla, Philippi, near Pella, and at Karyotissa. Many Byzantine inscriptions are recorded. He also publishes an account of the founding of the church of St. Sophia in Constantinople from a manuscript in the monastery of Kossupheneisa, as well as passages from several other manuscripts.

NICOPOLIS.—Christian Monuments.—In 'Aρχ. 'Εφ. 1914, pp. 249-260 (7 figs.), A. Philadelpheus publishes plans, photographs, and descriptions of two churches of Nicopolis which he has recently excavated, prefacing his article with a brief survey of the history and significance of this metropolis of Epirus. 1. The large church of the Ascension, situated on a hill southeast of the city was destroyed by fire, probably in the eleventh century. Originally built as a basilica, it was later remodelled in the second Byzantine style, with interior arrangement in the form of a cross, a central dome and four corner cupolas. Extensive repairs, including the covering of the whole interior with plaster undecorated by any painting, were at one time made, perhaps by the Venetians to restore the building for use as a Roman Catholic church. The Basilica of the Holy Apostles, west of the city, is a simple basilica of the oldest type, built certainly as early as the fourth or fifth century. As there are no windows in the side walls, there must have been a clerestorey, or possibly an hypaethral impluyium, foundations for the supporting columns of which were found around the centre of the floor. The walls are of concrete with facing of brick. Near this church is a small, nearly circular building with four apses, which in all probability was the baptistery.

SALONIKA.—Tables of the Movable Feasts for 1474-1493.—In 'Αρχ. 'Έφ. 1914, pp. 206-209 (3 figs.), G. P. Οικονομος publishes tables of the

movable feasts for the years 1474–1493 painted on the face of an anta of the narthex of the church of St. Demetrius in Salonika, and found covered by a thick layer of Turkish stucco. The arrangement of the tables makes it not unlikely that those for 1485–1493 were painted later than the others, in which case the church certainly remained in the hands of the Christians as late as 1484.

ITALY

DAMAGES FROM THE EARTHQUAKE.—In Arte e Storia, XXXIV, 1915, pp. 35-42, 67-74, and 119-120, are catalogued the principal monuments of central Italy injured or destroyed by the great earthquake.

DOCUMENTS CONCERNING GIACOMO BIANCHI.—In Rass. Bibl. d'Arte Ital. XVIII, 1915, pp. 1–5, C. Grigioni publishes some new documents on a lost "coffanum" by the sculptor Giacomo Bianchi. Their importance lies in the fact that they show that this sculptor was not a Venetian but a native of Dulcigno, Montenegro.

NEW DOCUMENTS FOR TOMMASO FIAMBERTI.—In Felix Ravenna, Fasc. 17, pp. 760–762, C. Grigioni publishes unedited documents on the last years of Tommaso Fiamberti's activity at Cesena.

PAINTINGS IN THE MARCHES.—In L'Arte, XVIII, 1915, pp. 1–28 and 172–208 (pl.; 62 figs.), L. Venturi publishes much new material for the history of painting from the Marches. Among artists discussed and illustrated with pictures which were for the most part hitherto unknown are Bonaventura di Michele, Benedetto Rainucci of Spoleto, Giovanni Baronzio of Rimini, Luca di Tomè, Andrea da Bologna, Gentile da Fabriano and his immediate school, Antonio da Fabriano, Girolamo da Giovanni, Lorenzo II da San Severino, Antonio Solario, etc.

A NEW GENTILE DA FABRIANO.—A Madonna with St. Rose, newly acquired by the Direzione Generale di Antichità e Belle Arti and attributed to Gentile da Fabriano, is published in L'Arte, XVIII, 1915, p. 232 (fig.).

ASCOLI.—The Ceramic Decorations of the Churches.—In Faenza, III, 1915, pp. 16–20 (pl.), E. Calzini calls attention to the majolica decoration on some of the early churches of Ascoli, on the façades of S. Venanzo, S. Pietro in Castello, S. Angelo Magno, and S. Maria delle Donne, and on the campanile of S. Maria inter Vineas. The ceramics are not anterior to the fourteenth century and were probably manufactured at Castelli.

BERGAMO.—A Fourteenth Century Portico.—Seven pilasters with capitals and bases, belonging to a loggia of the cloister of S. Agostino, Bergamo, and dating from the fourteenth century, have recently been discovered, but further research about the cloister cannot be made because the place is now used for military purposes. (Pagine d'Arte, III, 1915, pp. 1–2; fig.)

BOLOGNA.—A Deposition by Ercole de' Roberti.—The R. Pinacoteca at Bologna has recently acquired a painting of the Deposition from the Cross begun by Ercole de' Roberti but left incomplete at his death and finished by Bastiano Filippi; the picture originally belonged to the Santini collection. (Pagine d'Arte, III, 1915, pp. 2–3.)

COMO.—A Statue by Andrea Sansovino.—In Jb. Preuss. Kunsts. XXXVI, 1915, pp. 129-136 (pl.; 5 figs.), W. Biehl publishes a marble statue of St. Sebastian in the north transept of the cathedral at Como and attributes it to Andrea Sansovino, dating it before 1507.

FLORENCE.—A Madonna by Chiodarolo.—In L'Arte, XVIII, 1915, pp. 226–227 (fig.), R. Offner writes a note on a picture attributed to Chiodarolo in the collection of Mr. F. Mason Perkins, Florence.

MILAN.—A Painting Acquired by the Brera.—There has been recently exhibited in the Brera a Madonna painted by Gerolamo Boccati da Camerino; it was purchased at Camerino for only seven hundred francs. (Pagine d'Arte, III, 1915, pp. 17–18.)

PADUA.—Recent Discoveries Concerning Paduan Art History.—In Vol. XVI of the Bollettino del Museo Civico di Padova A. Moschetti shows that Pietro Lombardo resided in Padua 1464–1467, that he then executed the monument to Antonio Roselli in the Santo and probably designed the Casa Olzignani and various other works—all matters of importance, for previously nothing was known of this artist up to 1475. Further, Bartolomeo Bellano's birth date is determined about 1434 and his death date after 1495. (Burl. Mag. XXVII, 1915, p. 120.)





FIGURE 5.—FRESCOES OF S. GIOVANNI A PORTA LATINA

PALESTRINA.—Excavation of S. Agapito.—In N. Bull. Arch. Crist. XXI, 1915, pp. 69–75 (fig.), O. Marucchi gives an account of the progress made on the excavation of the suburban basilica of S. Agapito at Palestrina. Among other funerary remains has been found part of the original marble enclosure of the sarcophagus of the saint.

ROME.—New Investigations of Early Christian Basilicas.—In Röm. Quart. XXIX, 1915, pp. 3–25 (12 figs.), P. Styger reviews the results of the recent study and restoration of three early Roman churches. The basilica of the SS. Quattro Coronati has been so restored as to show the remains of the ninth century church without destroying the smaller thirteenth century one which stands today. Interesting remains of painting of both these periods have been found in the left hand chapel of St. Barbara as well as some twelfth century decoration on the walls of the main nave above the ceiling. In S. Giovanni a Porta Latina a most remarkable discovery has laid bare the whole cycle of wall frescoes of the twelfth century (Fig. 5). Excavations in S. Sabina

have resulted in various small finds, pavement mosaics, inscriptions, a sar-cophagus, and remains of the old furnishing of the church.

The New Crypt in the Catacombs of Sts. Peter and Marcellinus.—In N. Bull. Arch. Crist. XXI, 1915, pp. 5–11 (pl.), O. Marucchi discusses the recent excavations in the catacombs of Sts. Peter and Marcellinus. The important cubiculum of St. Clement (not the Pope) and his companions has been found. This proves that the topographical indication "in comitatu" refers to these catacombs on the Via Labicana. Ibid. pp. 57–62, two inscriptions from the same excavations are published with notes.

A Lamp Handle in the Museum of the German Camposanto.—In Röm. Quart. XXIX, 1915, pp. 54–58 (fig.), O. Fasiolo publishes an early Christian bronze lamp handle from the museum of the German Camposanto in Rome. To judge from the representation of race-horses it would seem to have been a gift to some favorite auriga.

FRANCE

REIMS.—The Cathedral after the Bombardment.—In R. Arch. XXIV, 1914, pp. 177–181, W. Warren gives a brief report on the injuries incurred by Reims cathedral and by other important buildings in the city. The solidity of the Cathedral's construction accounts for the preservation of its "carcass" in spite of the shells that shattered its stained glass and of the ensuing fire which did the principal damage to its decorative sculpture. The episcopal palace, which housed the archaeological museum, the episcopal chapel, and the so-called Apartments of the Kings, as well as the chief commercial houses of the city are demolished. The abbey of St. Remi and the civic hospital which occupies the cloister of St. Remi were bombarded.

HOLLAND

DELFT.—The Collection of G. Knuttel.—In Mh. f. Kunstw. VIII, 1915, pp. 17–21 (7 figs.), R. Bangel publishes seven portraits of the Dutch school in the private collections of G. Knuttel, Delft: Two by Abraham de Vries (signed and dated 1641), two by Ludolph de Jongh, one by William van Honthorst (?), one by Janssens van Ceulen (?), and one by Jan Anthonisz van Ravesteyn.

GERMANY

BERLIN.—Raphael's St. Magdalene in the Cabinet of Engravings.—In Jb. Preuss. Kunsts. XXXVI, 1915, pp. 92–96 (pl.; 3 figs.), O. FISCHEL publishes a pencil drawing of a St. Magdalene. The drawing, which is in the Berlin Cabinet of Engravings, was formerly attributed to Timoteo Viti. It is, however, pricked and proves to be the cartoon for a picture by Raphael, now known only by a photograph.

FRAUENBURG.—An Early Christian Gold Glass.—Among the ancient relics of the cathedral at Frauenburg (East Prussia) has recently been found the circular bottom of a gold glass. In the central circle is a bust of a saint in profile, inscribed IONNES (John), and the profile busts of saints in the six radial compartments are named PETRUS, PAULUS, SUSTUS, LAURENTIUS, IPPOLITUS, TIMOTEUS. (Kolberg, Röm. Quart. XXVIII, 1914, p. 225.)

HIRZBACH.—A Romanesque Chapel.—F. Wolff describes in Mh. f. Kunstw. VIII, 1915, pp. 170–175 (5 figs.) the remains of a romanesque chapel recently discovered by him in the village of Hirzbach, near Hanau. The earliest documentary mention of this chapel falls in the middle of the thirteenth century, but the foundation probably dates from the time of Rudolf I of Hanau, two centuries earlier. There are signs of repeated rebuilding, particularly in the fifteenth century. But only within the last decade has the building, long since profaned, fallen into ruin. The square presbytery has been destroyed but the nave, a rectangular room, still retains traces of the painting with which it was once completely decorated. The triumphal arch with the free-standing, ornate, romanesque columns on which it rests and a sacrament niche are preserved.

LEIPZIG.—Loan Exhibition of Old Masters.—Through the efforts of the Leipzig Kunstverein two hundred and fifty-three old masters, privately owned in Leipzig, were made more readily accessible to the public by a winter loan exhibition. Since the two well known private collections of Alfred Thieme and of Speck von Sternburg-Lützschena sent their choicest works, the Dutch school was most favored, both in number and quality, but the Italian, German, and Flemish schools were represented. The more important pictures in the exhibit are briefly treated by E. PLIETZSCH, Mh. f. Kunstw. VIII, 1915, pp. 46–51 (10 figs.).

MEISSEN.—Two New Works by Vischer in the Cathedral.—In Mh. f. Kunstw. VII, 1914, pp. 393–397 (2 figs.), H. Joel publishes two bronze grave reliefs from the south transept of the cathedral of Meissen, attributing them to Vischer the Elder. He dates the first, a medallion bust of the Domherr Heinrich Sterker von Mellerstatt, 1496–1500, and the second, a full length relief of a Bishop von Weissenbach, 1500–1503.

NUREMBERG.—Drawings of Peter Vischer the Younger.—In Mh. f. Kunstw. VIII, 1915, pp. 52–57 (3 figs.), E. W. Braun publishes three new drawings by Peter Vischer the Younger. They were designed to illustrate Pankraz Schwenter's composition on the Deeds of Hercules, of which the manuscript, dated 1515, is in the Nuremberg Stadtbibliothek. One unfinished drawing remains in the codex, two others completed and aquarelled have been cut out and are now in the Berlin Cabinet of Engravings.

POSEN.—The Czartoryski Collection.—In Z. Bild. K. XXVI, 1915, pp. 197–212 (34 figs.), G. Minde-Pouet writes a general description of a second (less known but equally worth knowing) Czartoryski collection at Goluchow. The minor arts have been especially favored; the history of ceramics, tapestries, furniture, glassware, gold work, bronzes, ivories, etc., is represented with unusual completeness. But there are also works of painting and sculpture, the careful study of which, it is hoped, will occupy the interest of scholars who had not previously given any attention to this outlying collection.

SWEDEN

STOCKHOLM.—A New Rembrandt.—In Burl. Mag. XXVII, 1915, p. 49, (pl.), is published an Adoration of the Magi newly ascribed to Rembrandt (Fig. 6). It belongs to Dr. Olaf Grandberg of the National Museum, Stockholm, and is thought to date about 1631.

GREAT BRITAIN AND IRELAND

DUBLIN.—An Addition to the Dublin Gallery.—Sir Hugh Lane presented his St. Francis of Assisi in Ecstasy, a picture by El Greco from the Conde de Quinto collection, to the Dublin gallery. This painting stands at the very climax of El Greco's St. Francis series and should date about 1590. (R. C. Witt, Burl. Mag. XXVII, 1915, p. 56; pl.)



FIGURE 6.—A NEW REMBRANDT IN STOCKHOLM

LONDON.—Acquisitions of the British Museum.—In Proc. Soc. Ant. XXVI, 1914, pp. 8-21 (12 figs.), O.M. Dalton describes a number of important mediaeval objects deposited in the British Museum in 1913 by Mr. Charles Borradaile. They are: (1) An ivory horn, or oliphant, probably used for hunting, carved with interlacing circles enclosing animals and monsters.

It may date from the tenth century, and is, perhaps, Byzantine. (2) A Byzantine ivory panel with the *Dusis*, dating from the twelfth century. (3) A large ivory triptych of the eleventh century. (4) A French polyptych of the first half of the fourteenth century. (5) An ivory diptych dating from the end of the fourteenth century. (6) A chrismatory of gilt copper dating from about 1200, made probably somewhere on the Rhine. (7) A parcel-gilt silver tabernacle, probably French, of the middle of the fourteenth century. (8) A rock crystal baton dating from the latter part of the fifteenth century, probably from Hungary. (9) A silver processional cross, Italian, of the late fourteenth century.

Two Exhibitions Reveal a Rembrandt and a Rubens.—Two exhibitions, of which the proceeds were in each case devoted to funds connected with the war, are discussed by B. Nichols in Burl. Mag. XXVI, 1915, pp. 163-169 (3 pls.). Among the notable pictures at Messrs. Colnaghi and Obach's gallery are mentioned the well known Letter Writer and the Letter Received by Metsu, formerly in the Hope collection; an Ice Fair by Solomon Ruysdael, dated 1653; and a hitherto unknown Portrait of a Man by Rembrandt, signed and dated 1662, a "find" of great importance. The Third National Loan Exhibition at the Grosvenor Gallery consisted entirely of pictures from the Fonthill and Basildon Park collection of the Morrison family. There were a hundred and fourteen paintings, including masterpieces by Rembrandt, Hobbema, Ruysdael, Steen, Van Dyck, and Poussin; the Leonardesque Flora which inspired the notorious bust by Richard Lucas at Berlin; an historically important portrait of Queen Elizabeth by Lucas de Heere; and other admirable examples of these well known collections. A picture from the collection of Mr. Hugh Morrison, Fonthill, was catalogued as a portrait of Maria de' Medici by Frans Pourbus the Younger. C. Phillips (Burl. Mag. XXVI, 1915, pp. 157-163) attributes it to Rubens and dates it in the Italian period but is unable to identify the sitter. In a subsequent note he calls attention to the fact that Émile Michel reproduced this picture or a replica in his biography of Rubens and assigned it also to the early Mantuan period. Michel thought it was painted, however, at Madrid, Rubens having gone there on a diplomatic and artistic mission, and that the sitter was Spanish since the picture belonged to the Dukes of l'Infantado and was exhibited in Madrid as a Rubens in 1892.

Reconstruction of a Painting by Michael Sweerts.—In Burl. Mag. XXVII, 1915, pp. 91–92 (2 pls.), R. C. Witt publishes as an early work of Michael Sweets (b. 1624), the painting which has been recomposed from Nos. 1699 and 2764 of the National Gallery.

A Music Party by Pieter de Hooch Rediscovered.—A signed picture, A Music Party, by Pieter de Hooch, of which there has been no trace since the sale of T. Loridon de Ghellinck at Ghent in 1821 has recently emerged from a private collection and passed into the hands of a London collector. It appears to date from de Hooch's best period, just before his removal from Delft to Amsterdam, and ranks in every way among his most important paintings. (L. Cust, Burl. Mag. XXVI, 1915, p. 223; pl.)

A Madonna by Barnaba da Modena.—In L'Arte, XVIII, 1915, pp. 222–223 (fig.), F. M. Perkins writes a note on a Madonna owned by Sir Langton Douglas, London, attributing the picture to Barnaba da Modena.

Two Early Coptic Printed Stuffs.—In Burl. Mag. XXVII, 1915, pp. 104–109 (2 pls.), F. Birrell publishes two early Coptic stuffs, each in a number of fragments, which have lately been added by loan and purchase to the collection at the Victoria and Albert Museum. On one, loaned by the Edinburgh museum, the Etimasia and Daniel in the Lions' Den can be recognized; on the other, purchased from the Graf and Richter collections, the Communion of the Apostles and a possible Journey to Emmaus.

A Medal of Scipione Clusona.—In the nineteenth installment of his 'Notes on Italian Medals' (Burl. Mag. XXVII, 1915, pp. 65–66; 2 pls.), G. F. HILL publishes a Venetian medal representing Scipione Clusona, dated 1554, and identifies as the same man the officer portrayed in the signed Tintoretto of the Ehrich Galleries, New York.

OLD SARUM.—Excavations in 1913.—In Proc. Soc. Ant. XXVI, 1914, pp. 100-117 (14 figs.), W. H. St. John Hope reports upon the excavations at Old Sarum, in 1913. The apses of Bishop Osmond's church, consecrated in 1078, were found. This church was 173 ft. long from east to west, and $113\frac{1}{2}$ feet across the transepts. It consisted of an apsidal presbytery with narrow north and south aisles, north and south transepts each with an eastern apse, a tower over the crossing and a nave and aisles. Early in the twelfth century a cloister with covered alleys on all four sides was built to the north of the church; and west of this a two-storied structure was erected. Only the crypt measuring on the inside 60 ft. by 26 ft. remains. In the second quarter of the twelfth century a new presbytery was built and the transept lengthened. Many of the details of the new church have been recovered, including most of the pattern and coloring of the floor. In 1227 the population was removed from Old Sarum and the church razed. Several coffins, some with Latin inscriptions, were discovered, as were many architectural fragments. Pieces of verde antique and red porphyry came to light, but it is not known how they were used. These materials have been found elsewhere in England only at Westminster and at Canterbury.

OXFORD.—A Little Known Collection.—In Burl. Mag. XXVII, 1915, pp. 21-27 and 72-77 (4 pls.), T. Borenius describes the Italian paintings in the collection of the late Mr. T. W. Jackson, Fellow of Worcester College. Two pictures are passing into the Ashmolean Museum. The first, the Miracles of St. Nicholas of Tolentino by Franciabigio, (Fig. 7), is probably a predella panel from the altarpiece for the chapel of St. Nicholas of Tolentino in the church of S. Spirito, Florence. The other is a small eighteenth century Venetian picture representing Christ in the Temple. Except for the Bolognese oil sketch of a mythological subject, dating about 1600, the remaining paintings, in part from the Ramboux collection, are all early Italian: three fragments of the altarpiece by Spinello Aretino for the convent of Monte Oliveto Maggiore, two triptych shutters that approximate the style of Agnolo Gaddi, a mediocre Florentine Madonna with Four Saints of about 1400, several trecento Sienese pictures, a Judgment of Paris and a Madonna and Child with St. John of the Florentine quattrocento, and finally a late fourteenth century Christ at the Column with the signature of an artist hitherto unknown: "Opus Petri Pauli Imolensis."

AFRICA

TRIPOLI.—A Christian Cemetery.—P. Romanelli reports the discovery of a Christian cemetery above ground about fifteen kilometers from Tripoli. (N. Bull. Arch. Crist. XXI, 1915, pp. 76–78; fig.)

UNITED STATES

CHICAGO.—Accessions of the Art Institute.—In the Bulletin of the Art Institute, Chicago, IX, 1915, p. 34 (2 figs.), an Assumption of the Virgin



FIGURE 7.—St. NICHOLAS OF TOLENTINO, BY FRANCIABIGIC

by El Greco and a Madonna by Van Dyck are published as gifts of Mrs. A. A. Sprague. The former, which has been in the Art Institute for some time, came originally from the church of the convent of S. Domingo el

Antiguo, Toledo; the latter from the oratory of the Marquis Cambiano, Genoa.

The Blair Collection.—In Art in America, III, 1915, pp. 71–78 and 119–124 (10 figs.), G. C. Pier writes on the collection of Mrs. Chauncey Blair, Chicago. Besides the mention of various objects of ancient and oriental art, the interesting French sculptures of the romanesque, gothic, and renaissance periods are described and illustrated.

MINNEAPOLIS.—The Opening of the Minneapolis Institute of Arts.—The Inaugural Exhibition, Jan. 7—Feb. 7, marked the formal opening of the new building of the Minneapolis Institute of Arts. The June Bulletin (IV, 1915, pp. 54–58; 3 figs.) already announces the first two acquisitions of the promised Charles J. Martin tapestry collection, which is to be formed gradually. One of these pieces with the representation of a falconing scene is Burgundian of the middle of the fifteenth century and closely resembles the Hardwicke Hall hunting tapestries of the Victoria and Albert Museum. The other, on which the meeting of Dante and Virgil is figured after a cartoon which can probably be assigned to Francesco Rossi, is a work of the Florentine cinquecento.

NEW YORK.—The Last Communion of St. Jerome.—In B. Metr. Mus. X, 1915, pp. 52–56, 72–75, and 101–105 (3 figs.), H. P. Horne publishes documentary evidence that shows that the Last Communion of St. Jerome in the Altman collection of the Metropolitan Museum was painted by Botticelli for Francesco del Pugliese; the history of this branch of the Pugliese family and their extraordinary art patronage is traced.

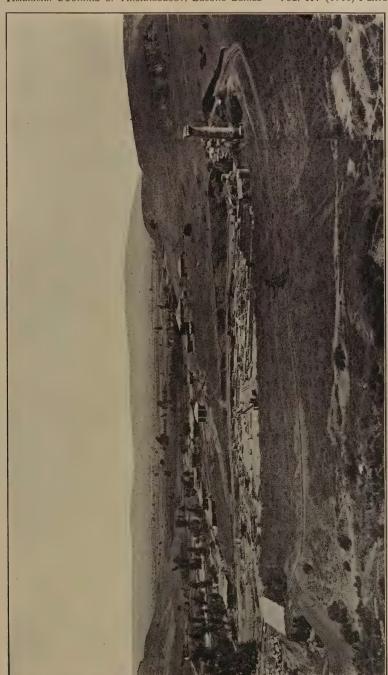
Holbein's Cromwell.—In Art in America, III, 1915, pp. 173-174 (pl.), F. J. Mather, Jr., writes a note on the portrait of Thomas Cromwell by Holbein, which has recently passed from Tyttenhanger Park to Mr. H. C. Frick's New York residence.

Accessions of the Metropolitan Museum.—Among the pictures received by the Metropolitan Museum from the bequest of Mrs. Morris K. Jesup are five Dutch paintings of interest, a view of Haarlem by Salomon van Ruysdael, two portraits of the school of Rembrandt, a portrait of the style of Hals, and a portrait by Van Ceulen supposed to represent Lady Townshend. (B. Metr. Mus. X, 1915, pp. 22 and 88.)

PRINCETON.—Two Unpublished Works of Benedetto da Rovezzano.—In Art in America, III, 1915, pp. 188–191 (2 figs.), A. MARQUAND publishes two new friezes by Benedetto da Rovezzano. Both were in the hands of Signor Bardini in Florence about twenty years ago, when the writer purchased the one now in his collection in Princeton. They originally adorned mantelpieces in the palazzo on the corner of the Via dei Benci and Corso dei Tintori, Florence.

A Terra-Cotta Bambino by Desiderio.—In Art in America, III, pp. 32–36 (3 figs.), P. C. Nye attributes to Desiderio da Settignano and dates 1460–1464 a terra-cotta Bambino in the collection of Professor Allan Marquand, Princeton.

WORCESTER.—A Terra-cotta Madonna Acquired by the Art Museum.—In the Bulletin of the Worcester Art Museum, V, 1915, No. 4, pp. 2–4 (3 figs.), is published as a recent acquisition a colored terra-cotta Madonna relief, Florentine, fifteenth century, of the anonymous type that is variously attributed to Jacopo della Quercia, the Master of the Pellegrini Chapel, the Master of the Cathedral Altar at Modena, and even Ghiberti himself.



THE EXCAVATIONS, 1911, FROM TOP OF HILL AT THE SOUTH VIEW OF SARDES.





SARDES. SOUTHEAST ANGLE OF THE TEMPLE. VIEW FROM THE SOUTHWEST



Archaeological Institute of America

SECOND PRELIMINARY REPORT ON THE AMERICAN EXCAVATIONS AT SARDES IN ASIA MINOR

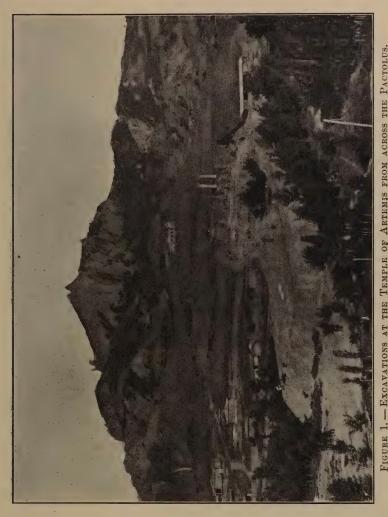
[PLATES X-XI]

The second campaign of the American excavations at Sardes opened early in February, and was continued until near the end of June, 1911, under the same general direction as last year, with Mr. William H. Buckler as assistant director, in charge of the inscriptions and of the excavation of tombs. Mr. Charles N. Read, C.E., assistant engineer during the first season, held the post of engineer in chief, and Mr. Harold W. Bell again had supervision of the pottery and the catalogue; while Mr. Edward R. Stoever, C.E., acted as assistant engineer, with Mr. William R. Berry as the third member of the engineering party.

Work upon the excavation of the temple was somewhat impeded, during the first ten days, by unusually heavy falls of snow and by cold of extreme severity for the locality; but the tombs, in the mountain side across the Pactolus, offered a more protected spot and a less exposed form of work, so that the excavation of them was begun without delay, and all efforts were concentrated there until digging at the temple site was resumed on February 16. It may be recalled that the excavations of the first season were begun at the river bank, and were carried eastward toward the two standing columns, considerably over 100 metres distant, which mark the far end of The lowest possible level, that is, the hardthe great temple. pan just above the river, upon which the digging was commenced, was soon abandoned for a level of pavement, over a metre higher, upon which an ancient building and a row of stelae bases were cleared. This level, number two, tentatively called the Lydian level, was in its turn abandoned soon after the foundations of the temple were reached, though excavations were still carried on, at a few points, around the marble foundations of the temple, in search of remains of an older structure. The greater part of the digging, however, was done above the temple platform until the end of the season. The width of the excavation, being only fifty metres, did not embrace the entire width of the building; but the close of the first campaign saw a little less than a third of the temple unearthed, including the foundation piers of six of the eight columns at the west end, two of the inner row at the same end, and seven on the south flank, besides the whole of the opisthodomos, with the piers of its two interior columns, and a part of its north wall which stands over two metres high above the floor level and bears a long Greek inscription.

The chief aim of the season just closed was the complete excavation of the temple, but work to this end was attended, from the first, by difficulties far greater than any which were encountered last year; for the reason that, with every metre's advance, the accumulation of soil above the ruin became higher until a height approximating ten metres was reached, and because the masses of fallen building stones and architectural details which came to light as the work progressed were far greater and much more unwieldy than those which were found last year. It is quite certain that we should have been greatly crippled in the prosecution of the work if we had been limited to last year's equipment of railway facilities and lifting apparatus; but, fortunately, the railway had been augmented by the purchase of more wagons and a locomotive engine, and a powerful crane had been substituted for the simple lever jacks of the earlier season. The work progressed well, with a force of about an hundred laborers, during the difficult process of fetching the new equipment from the line of the Smyrna-Cassaba railway; but no serious obstacles appeared before its arrival at the excavations, which occurred in good time to prevent delay on the work; from that time excellent progress was made, week by week, until the end of the season. The cutting back of the ever heightening east face of the excavation was continued without interruption, with a double force of laborers,

and the north and south faces were cut away so that the width of the excavation should embrace both flanks of the temple, with sufficient space on either side for the accommodation of



three lines of railway, one for each of the three levels upon which it was necessary to work owing to the increasing height of the east face. The lowest lines, one on either side, were continued on the old level number two, and were used comparatively little except for the widening on either side of the so-called Lydian building; but the finds on this lowest level were the most encouraging for the future, including, as they did, a stele with a long Lydian inscription upon it, practically in situ, as it had fallen forward at a time when the soil about it had risen to the top of its base, which was about a metre high. Two of the other four lines of railway were laid upon the level of the temple platform, and the remaining two from one to two metres higher, so that the uppermost lines had to carry off

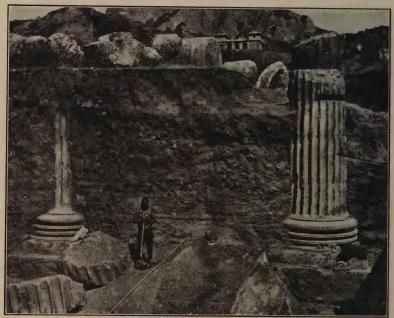


FIGURE 2. - FLUTED COLUMNS OF THE TEMPLE OF ARTEMIS.

from three to seven metres of accumulated soil. One may say that the greater part of the work of the season was devoted to the removal of from three to ten metres of top soil, the upper two to seven metres of which consisted of earth and sand washed down from the acropolis, and contained nothing of archaeological value. But the area of the excavation was greatly increased over that of last year, as one may see by comparing the photographs presented herewith (Plate X; Fig. 1) with the photograph published in last year's report (cf. A.J.A. XIV, 1910, p. 402).

From time to time the upper parts of walls and columns, which were standing during the Middle Ages, have fallen, and have been buried in later accumulations of earth washed down from the mountain. These details, some of them weighing many tons, are now found suspended, as it were, in loose earth high above the solid level of the temple platform, and constitute the chief obstacles and dangers in excavating. At the end of the campaign the cella had been cleared out, and all the space



FIGURE 3. - EASTERN PART OF EXCAVATIONS; WALLS, COLUMNS, ETC.

occupied by the twenty columns on the south side had been excavated; two of the columns preserve half of their original height. The space for eighteen columns on the north side was laid bare. One of the two complete columns at the east end was exposed to its base (Plate XI); and four columns of the inner row at this end, standing to half their original height, were brought to light, together with two highly finished fluted columns with carved bases, almost half their original height, which flank the entrance (Fig. 2). There remain now to be excavated only the six northernmost columns of the eastern portico, one of which is complete, and the remainder of which are standing to almost

half, or half, their original height. There will thus be at least thirteen columns preserving seven to nine metres of height, in addition to the two complete columns which are about eighteen metres high, all grouped about the eastern end of the temple. The south wall of the cella and the southeast anta are preserved to a height of from four to six metres (Fig. 3), and the jambs of the eastern portal stand about four metres high; so that this end of the temple is beginning to present a very imposing appearance.

Practically all of this work has been carried on above the platform level; the next task will be to excavate to the level at the foot of the temple steps, which will add two metres to the depth of the excavation, and then to dig some two metres deeper still, whenever possible, to the Lydian level, which, with the increase of height to the eastward, will give a depth of about fifteen metres at a point twenty metres east of the temple.

The progress of the work disclosed the fact, suspected last year, that the entire cella had been converted into a cistern, probably at a time when the walls were already partly buried. The whole interior had been dug out, and the bottom filled with concrete covered with a layer of opus signinum. The concrete in the opisthodomos had been laid upon the floor level and was almost two metres deep. The floor of the long cultus chamber was over a metre higher than that of the opisthodomos, and, to make the bottom of the reservoir all on one level, and to give an ample thickness of concrete below it, the dividing wall was destroyed to its foundations, the pavement was torn up, and the upper courses of the foundations of the interior columns were removed (Fig. 4). Nevertheless not all traces of the original plan of the interior were destroyed; for it is still plainly to be seen that the floor of the cultus chamber was considerably higher than that of the pteroma and the treasury, which were on one level; that there were two interior columns in the treasury, and ten, in two rows, in the cultus chamber; for the marble foundations of all these columns still exist. It is further evident that a thin curtain wall was carried across the cultus chamber, two bays east of the thick wall between the cultus chamber and the treasury. Directly east of this curtain wall was found a solid square foundation, filling the entire space

of one bay between the two rows of interior columns, and consisting of two thick courses of purple sandstone blocks, well fitted together and often clamped with iron. The material is the same as that employed in the so-called Lydian building; the position corresponds to that of the "basis" found by Hogarth in the temple at Ephesus. It probably belonged to an older temple. The steps which were excavated last season within the western porch at its north side were completely excavated



FIGURE 4. - VIEW INSIDE THE CELLA, LOOKING EASTWARD.

this year, and were found to be a flight of seven, the top step of which was set on the line of the cella wall, beginning at the northwest anta and extending westward to the outside of the inner row of columns. The exact disposition of these steps at their extreme west end cannot be determined until the east end of the temple, where corresponding details are undoubtedly in a better state of preservation, has been excavated. It should be possible in time to draw a complete and exact ground plan of the temple without recourse to conjecture.

The architectural details discovered in the excavations are of the highest interest and of great beauty, and corroborate other evidence to show that the temple was built at the best period of the Ionic style, - the beginning of the fourth century. The Ionic order was employed on three different scales, one for the exterior order, one for the columns of the treasury, and a third for the interior of the cella proper. The details further suggest that the columns at the west end of the temple were all fluted, although it is known that those at the east end, with the exception of two between the antae, were not fluted, and were otherwise incomplete. The excavations of last year yielded no evidence that the temple was in use after the first century A.D., and thus supported the assumption that the temple was destroyed in the great earthquake of the year 17 A.D., and was not rebuilt. This year's digging has brought to light inscriptions and other evidence, which almost may be taken as proof that the temple was used in the second century A.D., and I am inclined to the belief that the unfinished condition of parts of the building is due to uncompleted restorations begun after the great earthquake; for the capitals of the two standing columns represent two different types (Plate XI): one has the deeply cut, open egg-and-dart moulding common to capitals of the best Greek period; while the other has the shallow, closed egg-and-dart usually seen in Roman work. One capital appears to be a Greek original, the other a Roman copy, and I think it not impossible that all the columns at the eastern end, wholly or partly ruined by the earthquake or by some other means, were taken down, and their shafts were rebuilt; but such of their capitals as had not been injured were replaced upon the new shafts. Some of the bases excavated this year are highly finished and others are only partly executed; this fact, I think, points to the same conclusion. All the capitals found during this season are of the beautiful early type, and are exquisitely finished; two of them are almost intact. One huge torus, belonging to a column base, carved with small leaves in a sort of scale pattern, and fragments of other, and differently carved, torus bases were found this year, not in situ; and the two fluted columns referred to above as standing to half their original height, between the eastern antae (Fig. 3),

have bases of the Asiatic type, with carved torus moulding and delicately executed scotia, elevated on pedestals about two metres high. The faces of these pedestals were left quite rough, though their joints are admirably true, and I have no doubt that they were to be sculptured, like the pedestals from Ephesus now in the British Museum. The architrave is exceedingly high, with three bands and a deeply projecting, but uncarved, cymatium; the entablature may have been what is called an architrave order, *i.e.* without a frieze. In any event, neither frieze nor cornice has yet been found. The outer faces of the jambs of the portal, those fragments of the lintel which have been found, and the two consoles that flanked the lintel are richly carved in the best Hellenic style; and a complete restoration of this great doorway, seven metres wide, can be drawn accurately with all its beautiful details.

It was not to be expected that statues or inscriptions would be found in any considerable numbers in these upper layers of top soil that we have been removing this year, or in the cella, which was thoroughly cleaned out when the reservoir was made. The small spaces excavated on lower levels have yielded almost all the inscriptions which were found this season, and the only fragments of statuary discovered were found either on these lower levels or in the concrete filling below the bottom of the reservoir. The Greek inscriptions were found upon statue bases, or upon stones which had been part of a wall, not temple wall, and which had been thrown near the outer steps of the temple. The only important fragments of statues discovered were two colossal male heads in a badly broken condition, though pieces of hair, of beard, and of drapery, all in good style, promise better things as excavation on the lower level progresses. Coins, chiefly of bronze, continue to come to light in considerable numbers, and still serve as guides to the age of different levels. They are, for the most part, Hellenistic, late Roman, and Byzantine; for the dearth of Roman imperial coins earlier than Constantine's still continues. Silver tetradrachms, to the number of fifty-four, were found in open vertical joints between the stones of the upper course of the sandstone "basis" in the middle of the cella and the marble foundation stones of one of the interior columns on the north

of it. The coins were, for the most part, unused, and in a perfect state of preservation; they have the heads and superscriptions of Alexander, Antigonus, Seleucus, Antiochus, Lysimachus, Philetaerus, and Demetrius Poliorcetes. Copper coins of Hellenistic dates were found in other vertical joints between the upper courses of the "basis" and the marble column foundations, and a silver coin of Croesus was discovered below the lower course of the sandstone "basis." A deep excavation below the "basis," carried on by means of trenches, over three metres in depth, failed to reveal any evidence of a temple deposit here; layers of sand and gravel mixed with small fragments of very ancient pottery constituted the upper levels, and sand and gravel the lower, on the level of the river. It is an open question whether or not the coins mentioned above are to be considered as intentional deposits or as accidents.

The excavation of tombs in the necropolis on the hillside across the river, facing the temple, was carried on throughout the season, under the supervision of Mr. Buckler. Over two hundred tomb chambers were opened, aggregating a possible average of six burials each. Great numbers of objects were found, of gold, of silver, and of bronze, together with great quantities of pottery; and some important deductions can be drawn from a general survey of the whole number of tombs excavated. It appears that all, or most, of the tombs were made at an early period, and were cleared out and re-used, from time to time, during several centuries. This is evident from an examination of the fragments of pottery which are found in the soil on the slope below the tombs. The tombs were cut out of the sloping hillside, in from three to six tiers, one above the other, and were reached by narrow roads running along each tier. The entrances to the tombs of the upper tiers are hardly concealed, while those to the lower tiers have been deeply buried by erosion. In the mass of débris which covers the entrances, and often on the floor of the entrances themselves, one finds sherds of several different epochs, i.e. fragments of pottery distinctly resembling the pottery of the Mycenaean age, fragments of early black-figured and later red-figured ware, corresponding to pottery of the sixth, fifth and fourth centuries in Greece, and sherds that are even later.

In several tombs, large urns, filled with charred bones, were found, with inscriptions written upon them in ink, that cannot be dated earlier than the first century B.C. The masses of loose fragments on the slopes contain also broken masks of terra-cotta in archaic style, and in the style of the fourth century, together with broken terra-cotta figurines of at least two different epochs.

Comparatively few of the tombs, I should judge, have been rifled in modern times, though most of them were cleared out for re-use at least once in their history, and many of them two or three times. Only a single tomb was found with the oldest form of pottery inside its chamber. This had escaped clearing out and a second use, for the reason that the floor of the tomb directly above it had collapsed and fallen into it at an early period, rendering it useless as a tomb, and crushing all of its pottery. But most of the fragments of the pottery were recovered, and, since they have been sorted, show that there were over fifty separate pieces, large and small, of widely different quality, in black, yellow, and red clay, and in a great variety of shapes. One large vase, ornamented in bands, and resembling Rhodian ware, bears animal figures well drawn in broad black outlines; a smaller jug, of yellow clay, is adorned with concentric circles in brown, precisely like Mycenaean pots found in Greece, and there are numbers of vases representing the amphora, the crater, the skyphos, and the oenochoë in shape, covered with a thin black glaze, decorated with thin horizontal stripes of white and with neck ornaments of white dots. objects of metal were found in this tomb.

Not one tomb containing unbroken or undisturbed pottery with the heavy black shining glaze, like some of the fragments found on the slopes, was discovered, nor one with black or red figured ware. Indeed, most of the unrifled tombs contained only unglazed pottery, with occasional examples of small black glazed vases with painted decoration in white and yellow, or of yellow unglazed pots with delicate painted designs in black and brown, and a few specimens of moulded ware in various charming designs; and little of the pottery is to be dated earlier than the fourth century B.C. It would seem that at the later period, in the first century B.C., let us say, when incineration was practiced,

and when large vases of charred bones were placed in the tombs, it was not deemed necessary to clean the tombs out completely; for these cinerary urns have been found standing on couches strewn with bones of bodies that were not burnt, in tombs with pottery of an evidently earlier date, and, in the case of a tomb on one of the highest tiers, with cups of egg-shell thinness and a terra-cotta figurine, which are certainly earlier than the urns. In a number of instances sarcophagi of terra-cotta, usually broken, were found in tombs with other burials which had no coffins; in three tombs stone sarcophagi were found, and in one a marble cist filled with ashes and charred bones. Two marble stelae were discovered in tomb chambers; these had been painted, but the color designs had disappeared. The form of the letters on these stelae, inscriptions written on certain vases, and coins found in a number of tombs, are all aids in dating the pottery and other objects in the tombs.

Objects of metal are seldom found in tombs with good pottery, except in a few cases where these objects are bronze mirrors, which occur very commonly in tombs of many classes. A number of bronze pitchers, with swelling bodies, small necks, and high handles, were discovered in tombs where little else was found. Some of these vases were highly gilded, others have ornamented lips, and one has the head of a Silenus, executed in good style, at the point where the handle joins the body. Little jugs, moulded bowls, mirrors, a libation bowl, and a ladle, all of silver, are among the larger objects in this metal brought to light in the tombs. The libation bowl is richly ornamented with repoussé designs of lotus buds, and the handle of the ladle terminates in a beautifully wrought calf's head. Smaller objects in silver are little dishes, ointment stirrers, rings, and mountings for seals.

Little glass has been discovered as yet, but the few pieces discovered are of unusual beauty, one of them being a complete "tear bottle" in figured glass of that early kind commonly known as Phoenician; the others are only highly iridescent. Alabastra are frequent accompaniments to pottery good and bad. These exhibit a variety of shapes, but many of them are in fragments.

Gold and gems were found in the least expected places, and

seldom in connection with good pottery, or with bronzes, excepting mirrors. The earrings, large and small, the bracelet, the finger rings, and the necklaces of beads in many different designs, now all unstrung, are difficult to date, but are all of great interest and beauty. The resemblance between this jewellery found in Lydia and the well-known Etruscan jewellery is worthy of remark, and may have important historical significance. The seals are perhaps the most interesting objects found in the tombs, and, taken together, they form a collection of rare beauty and artistic value, to say nothing of their great value as antiquities. While a small number of these stones date from the Hellenistic period, and were drawn from Greek models, including one large seal bearing an intaglio of Athena and Hermes, set in a bracelet of gold, the majority are of the Greco-Persian period; that is, were gems of Persian design, cut probably for Persian nobles, by Greek artists. Most of them are of chalcedony in conoid form, set in silver or in gold. One is a scaraboid of red carnelian, set in a gold ring. Bulls and lions, singly represented or in combat, kings, or gods, enthroned or fighting griffons, and harpies symmetrically arranged are among the designs depicted with exquisite technique on these seals. Gems of this sort can be dated within quite narrow limits, and they may serve to give dates to objects found with them, though it may be argued that a seal found in one of our sieves might have escaped one or more clearings out of a tomb in ancient times when sieves were probably not employed.

While the tombs on the lowest tiers were being excavated, some low, crude walls were encountered near the edge of a bluff rising steeply from the river. These walls seem to have been the foundations of houses, the upper parts of which were built of sun-baked bricks, with roofs and other details in terracotta tiles. A great quantity of large roof tiles was found, made of a fine quality of clay and very well baked. Some of the flat tiles and many of the imbrex tiles bore signs of simple painted decoration which had been burnt in like a glaze. Tiles for the eaves were turned up in a tall sima with water spouts at regular intervals. These simas were decorated with designs in relief, some in geometrical pattern, or in conventional designs of lotus, others with animal figures, — lions and horses, —

drawn in archaic manner and very well executed. All of the designs were colored in bright tints, and several of the specimens found still preserve their color. These colored tiles represent probably two or three centuries, and all are ancient, certainly older than the fourth century, and many may date from the sixth century or earlier. Thus far most of the tiles found are broken, but they promise well for the deeper excavations of the future.

Thus rapidly sketched, this description of the excavations at the temple and at the tombs, and the hasty enumeration of objects found in the tombs, must serve as a general preliminary report for the season of 1911 at Sardes. A later number of this Journal will contain a more detailed report of the Greek inscriptions, prepared by Mr. Buckler and Dr. Robinson; and, in another issue, Dr. Littman, of the University of Strassburg, will present the new Lydian inscription for the scrutiny of scholars.

HOWARD CROSBY BUTLER.

Princeton University. September, 1911.

Archaeological Institute of America

THE PURIFICATION OF ORESTES

THE misfortunes of the house of Atreus played so important a part in Greek mythology and furnished the ancient dramatists with so many tragic plots that it is not surprising to find them taking a prominent place in the work of the minor artists of Greece. The vase painters in particular seized upon the various episodes of the story as striking subjects for the decoration of their vases, and no inconsiderable number of these paintings have come down to modern times. The story of the flight of Orestes to Delphi pursued by the Furies seems to have been especially popular in antiquity, and Roscher in his Lexikon (III, cols. 979-984) records no less than thirty-four ancient monuments upon which some portion of this incident is portrayed. There is, however, one part of this story which apparently received scant attention from ancient artists, namely the purification of Orestes at Delphi by Apollo through the sacrifice of a pig. This freed him of blood-guiltiness, if not from the pursuit of the Furies. The incident is referred to by Aeschylus in the Eumenides in the following words (Il. 270-273):

βρίζει γὰρ αἷμα καὶ μαραίνεται χερός, μητροκτόνον μίασμα δ' ἔκπλυτον πέλει ° ποταίνιον γὰρ ὂν πρὸς ἐστίᾳ θεοῦ Φοίβου καθαρμοῖς ἠλάθη χοιροκτόνοις.

No ancient monument so far as I have been able to discover has yet been published which exactly represents this purification through the sacrifice of a pig. The nearest approach to it is a scene on a vase from Lower Italy, now in the Louvre, which has been known since 1841 and repeatedly published ¹ (Fig. 1). Upon a stand placed on a two-stepped base rests

¹ See the list given by Hauser in Furtwängler and Reichhold's *Griechische Vasenmalerei*, Series II, Text, p. 330, Note 2. The latest and best reproduction, to which my attention was called by Professor Chase, is *ibid.*, pl. 120, 4.

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the omphalos covered with the agrenon, in front of which sits the nude Orestes, sword in hand. Before him are three Furies, near whom is the ghost of Clytaemnestra rising from the ground and pointing her finger at her guilty son. Behind Orestes stands Apollo holding with his extended right hand a pig above the head of Orestes while with his left hand he grasps a small olive tree. At the right stands Artemis. In the field above is what seems to be a shield. Hauser, who



FIGURE 1. - PURIFICATION OF ORESTES (vase in the Louvre).

discusses the vase at some length, thinks that the painter had in mind a scene which he had beheld upon the stage, and argues that this painting is evidence for the production of the *Eumenides* of Aeschylus in Southern Italy as early as 430 B.C., at which time he dates the vase. But be that as it may, Apollo is not slaying the pig. Apparently the animal has already been killed, and its blood allowed to run down upon Orestes instead of merely wetting his hands.² The blood of the pig

¹ *Ibid.* Text, pp. 330–333.

² See Apol. Rhod., Argonautica, IV, 704 ff.; K. O. Müller, Eumeniden, pp. 146 f.; and particularly Roscher, Lexikon, III, col. 979, with the bibliography there given.

atones for the blood shed by the murderer, just as in the *Iphigenia in Tauris* of Euripides Iphigenia takes lambs with her on her pretended errand of purification

ώς φόν ψ φόνον ψ μυσαρὸν ψ

In the Museum of the University of Pennsylvania there is an Etruscan mirror hitherto unpublished upon which the purification of Orestes is better represented (Fig. 2). This mirror was bought in Perugia in 1893 and presented to the Museum by Mr. Fairman Rogers. It is in rather poor condition, but the design upon it can be made out without difficulty. Its genuineness is beyond question. The mirror is nearly round. Its width is 18.8 cm., and its length 20 cm., being prolonged at the lower part where a metal handle 5.7 cm. long is attached. This handle consists of two thin plates of bronze fastened by three rivets to a tang projecting from the mirror proper. antiquity this was probably covered with another handle of some perishable material. There are two small breaks. On the right a piece about 7 cm. long is missing near the rim; and near the left side is another small break about 1.5 cm. long. Neither of them interferes with the design, which except in a few details can be made out everywhere.

In the centre with his right knee resting on the ground is a nude man. In his right hand he holds a short two-edged sword, while his left arm is thrown around the omphalos. His body is turned to the right, but he is looking back over his shoulder at a male figure standing behind him. Beside his face is his name written retrograde, as are all the inscriptions on the mirror, $\exists \ (\ \ \)$ i.e. urste or Orestes. Behind him, nude to the waist, is the second male figure. A himation is wound about his hips and hangs in folds about him. In his raised left hand he holds by the hind leg, above the head of Orestes, a pig which he is about to slay with the knife in his right hand. Above him, enclosed in a rectangular frame, is his name $\lor \lor \land A$, aplu or Apollo. The objects beneath his feet are evidently intended for rocks.

Facing Apollo, on the other side of Orestes, is a female figure

¹ Eur., *I. T.*, 1223 f.

somewhat injured. She is standing upon a rock and her drapery hangs in folds about her. She wears the chiton and possibly also the himation, but has no distinguishing attribute.



FIGURE 2. — PURIFICATION OF ORESTES (mirror in Philadelphia).

Her left hand hangs by her side, but her right is extended and takes hold of the pig which Apollo is about to sacrifice. Her name is written above and to the left of her head AVISM,

that is, metua. This name apparently does not occur elsewhere. The figure would naturally represent Artemis; or the ghost of Clytaemnestra, as on the vase in the Louvre; or a Fury. The lack of attributes, as well as the name, seems to exclude Artemis; and the Etruscan forms of Clytaemnestra according to Roscher (Lexikon, Vol. II, col. 1232) are Cluthumustha, Clutumsta, Clutmsta, or Clutumita. It is likely, therefore, that the figure is intended for a female demon or Fury called in Etruscan Metua, and that she is trying to interfere to prevent the sacrifice.¹

Behind Apollo, seated on a pile of rocks, is another female figure which at first sight appears to be nude. Traces of her chiton are, however, visible at the neck and on her left arm. She is looking up towards Apollo. The serpent wound about her right arm and the expression of her face are sufficient to identify her as a Fury. It should be noted that she has no serpents in her hair. In front of her face, enclosed in a framework, is her name in four letters ONAJ, vanth. Vanth is well known as an Etruscan divinity of the lower world, and it is not surprising to find her appearing here as a Fury.

The omphalos has its usual elliptical shape and is covered with fillets crossing at right angles, perhaps the agrenon. It stands upon a flat rock, which together with the other rocks is no doubt intended to indicate the character of the place where the scene is laid. That this was Delphi the presence of the omphalos makes certain.

The whole design is surrounded by a carefully drawn border 2 cm. wide consisting of an alternating palmette and lotus bud pattern which comes to an end on either side of the handle. Beneath the figures is a band of hatched triangles 1.1 cm. wide

¹ Professor O. A. Danielsson, of the University of Upsala, suggests in a letter to me the possibility of connecting metua with metvia. The latter appears twice as a woman's name on Etruscan mirrors. In one case the accompanying figure is clearly intended for Medea; in the other three dancing women are represented, named Turan, Recue, and Metvia. (See Körte, Etrus. Spieg. V, p. 117, Note 3; and Deecke in Roscher's Lexikon, II, col. 2943.) He writes, "Metua und *metva sind aber lautlich und orthographisch ziemlich gleichartige Formen, und *metva und metvia könnten sich möglicherweise wie θana: θania u. ä. verhalten: also metua = metvia?" But he adds, "Dies ist aber eine Hypothese auf die ich selbst sehr wenig gebe."

FIGURE

below which is a fish, perhaps a sturgeon. On either side of it are the tails of dolphins as if in the act of diving. On the front of the mirror a bead moulding runs around the edge; and

a palmette design 4.5 cm. high is placed at the base of the handle (Fig. 3).

The drawing of this mirror is good. treatment of the hair in particular is free and natural and shows more than ordinary skill. Unfortunately it is difficult to reproduce it accurately in a drawing. The style, as well as the character of the letters in the inscriptions, dates the mirror in the fourth century B.C. Whether the scene was inspired directly METTE ON HANDLE by the tragic stage it is impossible to say: OF MIRROR. (Scale but if Hauser's arguments hold good for the vase in the Louvre they may perhaps apply to

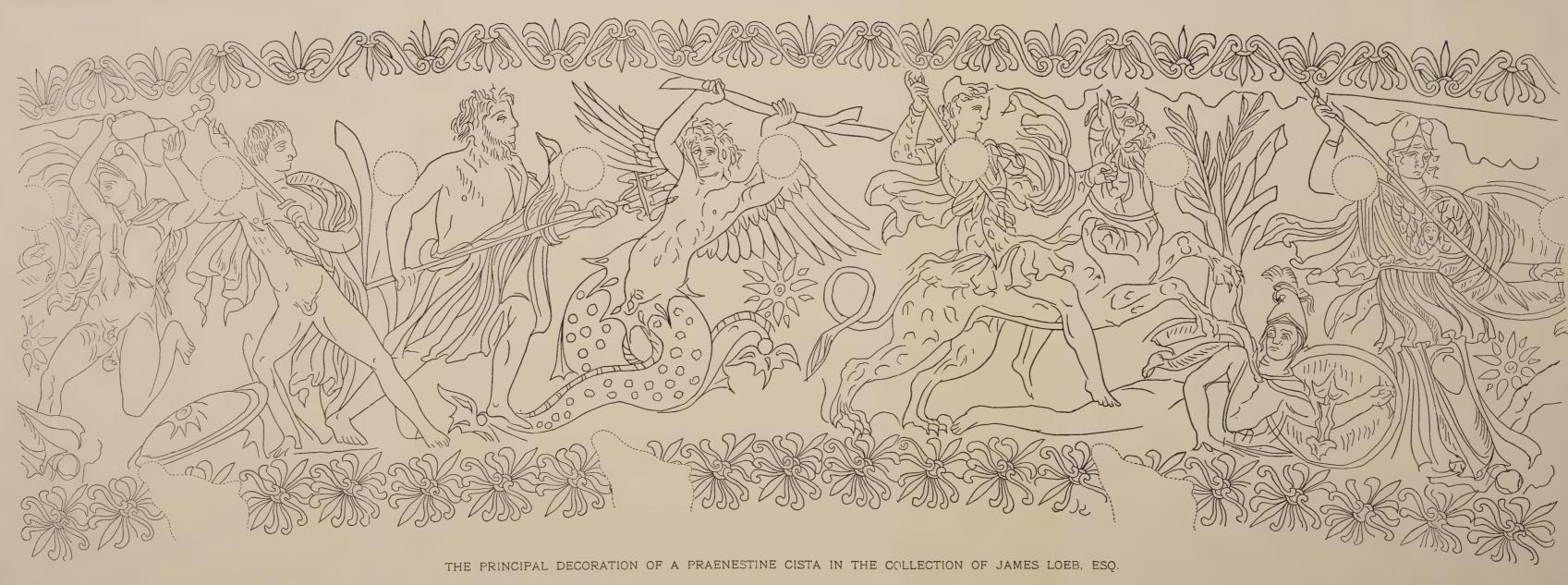
1:2.)At least it is an important addition to the numthis mirror. ber of Etruscan mirrors engraved with Greek myths, and an interesting illustration of a passage in the Eumenides of Aeschylus not otherwise so closely reproduced.

WILLIAM N. BATES.

University of Pennsylvania. PHILADELPHIA.

3. — PAL-

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Archaeological Institute of America

A PRAENESTINE CISTA IN THE COLLECTION OF JAMES LOEB, ESQ.

[PLATE XII]

THE bronze cista (Fig. 1), the principal decoration of which is reproduced on Plate XII, belongs to the comparatively large class of monuments commonly known as Praenestine cistae from the fact that the great majority of them have been found at Palestrina (the ancient Praeneste), situated in the Sabine Hills, some twenty-three miles southeast of Rome. All the known specimens have been found in tombs, where they were frequently used as receptacles for toilet articles of various sorts, such as mirrors, combs, sponges, and small boxes for cosmetics, and this was doubtless their principal use in actual life. The cista which is here published was purchased by Mr. Loeb at the sale of the Sarti Collection in Rome in 1906.

¹ Cf. on the Praenestine cistae in general Emm. Fernique, Étude sur Préneste, Paris, 1880, and art. 'Cista' in Daremberg et Saglio, Dictionnaire des antiquités grecques et romaines, I, pp. 1202–1205; K. Schumacher, Eine pränestinische Ciste im Museum zu Karlsruhe, Heidelberg, 1891; A. Mau, art. 'Cista' in Pauly-Wissowa, Real-Encyclopädie der classischen Altertumswissenschaft, III, cols. 2591–2606; F. Behn, Die Ficoronische Cista, Rostock, 1907.

² Cf. Schoene, Ann. 1866, p. 194; Fernique, Étude, pp. 164 ff.

⁸ The cista is briefly described in the catalogue of the Sarti Collection, by Dr. L. Pollak (Tipografia dell' Unione Cooperativa Editrice, Rome, 1906). As this catalogue is undoubtedly little known in America (I have not been able to find a copy of it in the vicinity of Boston), I append Dr. Pollak's description, of which Mr. Loeb has very kindly sent me a copy:

[&]quot;No. 99. Cista. Tre piedi di animale, sui quali un leone in assalto, portano la cista. La cista è provvista di catanelle (ora ne manca qualcuna) fisse ad otto bottoni nel cilindro. Il manico è formato dal gruppo di un satiro ed una bacchante (tutti e due nudi). Il cilindro è decorato colla rappresentanza incisa di una gigantomachia contornata sopra e sotto da fregi di palmette.

From November, 1906, to January, 1910, it was exhibited as a loan in the Fogg Art Museum of Harvard University. It is now in Mr. Loeb's collection in Munich, Germany.

The cista is one of the best preserved examples of its class. The surface has been injured in a few places, especially about the outer edge of the cover, where small pieces have been lost; five of the eight chains that were once attached to the body have disappeared; the feet and the figures on the cover have been secured by modern rivets; and the box has been strengthened by a modern lining at top and bottom. But no essential part is gone, and the surface is so well preserved that practically all of the incised decoration can be made out.

In form the cista presents no striking peculiarities. It consists, like most of the other specimens, of a roughly cylindrical box with a convex moulding at the bottom, provided with three feet and with a convex cover, to which is attached a handle in the form of two human figures. The box was apparently beaten out from a single sheet of bronze; there are no traces of a seam, and the fact that the diameter is slightly less at the bottom than at the top—a not uncommon peculiarity—points

Minerva attacca verso destra colla lancia un gigante che getta un sasso contro di lei, vi è poi una giovane deità (Efesto?) coll' ascia e Poseidone col tridente contro un gigante giovane alato con due code da mostro marino il quale regge un albero (prototipo Skylla); Bacco sulla pantera che attacca col tirso un gigante caduto. Nel fondo sono sparse delle stelle. Sul coperchio due vittorie nude che portano tenie. Una ha scarpe basse; l'altra un braccialetto sul piede destro. Monili tutti e due.

Note. Disegno elegante del III. sec. av. Cr. Motivi greci ma lavoro latinoetrusco. Trovata a Palestrina. Rappresentanze della gigantomachia sono assai rare nell' arte etrusca. Cfr. Gerhard, *Etrusk. Spiegel*, IV, 1, Taf. 286, 1–3 e V, Taf. 55. (L'incisione di questo specchio trovato anche a Palestrina mostra la stessa mano come la cista.) Cfr. anche G. Körte, *Urne etrusche*, II, Tav. I, 1; Ia. Alto cm. 44, diametro cm. 23."

The photograph from which Figure 1 was made was taken by Mr. F. L. Collyer, of Cambridge, Mass.; the drawings for Plate XII and Figure 2 were made by Mr. R. E. Jones, Assistant in Fine Arts in Harvard University, and carefully verified by Mr. Jones and myself. A brief account of the cista was given in a paper read at the General Meeting of the Archaeological Institute at Providence, R. I., in December, 1910; cf. A.J.A. XV, 1911, p. 60.

¹ The dimensions are: Total height, 44.6 cm. Height of body (including feet), 29.2 to 29.6 cm. Diameter (outside measurements) at top of body, 22.9 cm.; at bottom, 21.8 cm. Diameter (inside modern lining) at top of body, 22.1 cm.; at bottom, 20.2 cm. Diameter of cover, 23.5 cm.



FIGURE 1. — CISTA IN MR. LOEB'S COLLECTION.

in the same direction.¹ The feet, which were cast separately and attached, are modelled in imitation of lion's paws resting on round bases, with a convex moulding at top and bottom. At the top each foot widens out and assumes the form of a pair of Ionic volutes, connected by a narrow band decorated with an incised pattern of oblique hatching, and above this in each case is a crouching lion facing right, with wide open jaws and protruding tongue.² These lions present a decidedly archaic appearance; the mane and the hair along the back are represented by a narrow band in low relief, hatched with oblique incised lines, and the bush at the end of the tail is suggested by similar hatching. But this is only a pseudo-archaism, since the incised designs on the box and the cover show conclusively that the cista was made much later than the period of true archaism.

The handle consists of two nude standing figures, one male, the other female, each with one hand laid on the shoulder of the other, and with the other arm bent at the elbow, the hand resting on the hip.³ The modelling of the figures is fairly accurate, but summary and careless in details. The legs from the knee down are too long for the rest of the body (especially in the male figure), and the free leg in each case is longer than the other. Fingers and toes are only roughly separated by deep grooves. The hair is indicated by shallow grooves on the crown of the head, and by deeper grooves at front and back. The hair of the male figure rises in long locks above the forehead, that of the female figure is modelled as a roll which covers the ears. In the male figure the right ear is set too high and too far forward, and both ears are pointed at the top. All these details produce a pseudo-archaic effect similar to that

¹ Cf. for the same peculiarity, Fernique, Étude, p. 191, No. 105; Not. Scav. 1907, p. 482, Fig. 24. It is to this difference of diameter that the slight curvature in the drawing (Plate XII) is due.

² This type of foot is common on the Praenestine cistae, though the lions usually face left, not right; cf. Gerhard, *Etruskische Spiegel*, I, pl. V, 4 and pl. XV–XVI, 2; *Not. Scav.* 1907, p. 482, Fig. 24; *Bolletino d'Arte* III, 1909, p. 187, Fig. 19. On the technical peculiarities of the feet of Praenestine cistae and the inferences to be drawn from them as to the methods of ancient workers in bronze, cf. Pernice, *Jh. Oest. Arch. I.* VII, 1904, pp. 168 ff.

³ Cf. Mon. dell' Inst. VIII, pl. 58, and X, pl. 29; Gerhard, Etr. Spiegel, I, pl. 7; British Museum Catalogue of Bronzes, No. 645.

which we noted in the lions on the feet, and they are reasonably taken as indications that the handles, like the feet, were cast in an Etruscan workshop,¹ situated, perhaps, in southern Etruria, perhaps in Praeneste itself.² In several handle groups of this sort, the male figure has pointed ears and a tail, and so is clearly characterized as a satyr,³ but in our group, the pointed ear seems due to careless modelling rather than to intention.

About the body, at regular intervals, some seven centimetres from the top, are eight disks. Each of these originally carried a ring for the attachment of the chains which form a regular feature of this type of cistae. Seven of the rings are still in place, but of the chains only the three sections that appear in Figure 1 have been preserved. Each link is composed of two rings. In several places bits of iron are firmly rusted to the chain, — relics, no doubt, of other parts of the furniture of the tomb. The chains, as usual, were attached without regard to the incised decoration.

In all these details, the cista conforms closely to other examples. Much more interest attaches to the incised designs, with which, as is commonly the case, both cover and body are decorated. The design on the cover (Fig. 2) is simple. Inside

¹ Cf. Behn, Die Ficoronische Cista, p. 13.

² That there were Etruscan workshops in Praeneste is suggested by the fact that the inscriptions on mirrors found in the Praenestine tombs are sometimes in Latin, sometimes in Etruscan. On the strigils from the tombs, not only Latin and Etruscan, but also Greek inscriptions appear, so that it is possible that Greek workmen also settled in this Latin town. The inscriptions on the cistae are always in Latin. Cf. Fernique, Étude, pp. 163 ff.

On the basis of the inscription on the famous Ficoroni cista, Novios Plautios med Romai fecid, Dindia Macolnia fileai dedit, it has sometimes been argued (Jahn, Die ficoronische Cista, pp. 58 ff.; Jordan, Kritische Beiträge zur Geschichte der lateinischen Sprache, pp. 2 ff.; Gamurrini, Röm. Mitt. II, 1887, pp. 228 f.) that the cistae and the mirrors found at Praeneste were all made at Rome, but in view of the fact that the great majority of the known examples have been found at Praeneste, while not a single specimen has been discovered in Rome, the theory of local manufacture is much more probable. Cf. the remarks of Brizio, Nuova Antologia, XXIV, 1889, pp. 433 and 439, and Schumacher, pp. 25 f.

³ Cf. for instance, *Mon. dell' Inst.* VIII, pl. 58. It is for this reason, doubtless, that the handle is described by Pollak as "formato dal gruppo di un satiro ed una bacchante."

a wreath of laurel leaves, on either side of the plate by which the handle was attached, is a winged female figure flying to left. The two figures are almost exactly alike. Each wears a necklace and bracelets and carries a long fillet in her hands.



FIGURE 2. - DESIGN ON THE COVER OF THE CISTA.

The only important difference between them is that one is provided with low shoes with wide tops, the other is barefoot, with only a broad anklet on the right leg. The type resembles the Greek type of flying Victory, especially as Nike is so commonly represented with a fillet in her hands. The Greek Nike, to be

¹ This pattern is of frequent occurrence on the covers of Praenestine cistae; cf. *Mon. dell' Inst.* VIII, pl. 58; Gerhard, *Etr. Spiegel*, I, pl. 7. It is very common, also, on Etruscan and Praenestine mirrors; cf. Gerhard, *Etr. Spiegel*, I, pl. 55, and *passim*.

sure, usually wears a long robe and is barefoot, but on the South Italian vases she is occasionally represented undraped,² and not infrequently appears with shoes or sandals on her feet.3 On other cistae she is most often dressed in a robe,4 but sometimes appears undraped. On a cista in Berlin, two flying figures very similar to ours have only a bit of drapery over the left arm; and on the Ficoroni cista,6 which is the most splendid example of the class and is unquestionably based on a Greek model, a very similar Victory appears, undraped except for a narrow robe which is loosely thrown about her shoulders. On another example, the so-called Napoleon III cista,7 the same figure is represented riding on a dolphin, in combination with others which are plausibly interpreted by Brunn 8 as Aphrodite and her train. It is possible, therefore, that the maker of our cista conceived these figures rather as Graces than as Victories, like the "Lasas" which occur so frequently on Etruscan mirrors, and are often represented in forms similar to these. the whole, however, the interpretation as Victories seems to me more probable, and in any case the type was very surely affected by the Greek conception of Nike, especially by the types employed by the later Greek vase-painters of Southern Italy. The wayes which are so carefully worked out on the Napoleon III cista are reduced on the Loeb cista and the specimen in Berlin to a simple irregular line.

With the interpretation of the figures which fill the principal field on the body of the cista (Plate XII) there is, fortunately, no difficulty. The subject here is clearly a battle of the gods and the giants, — a subject, so far as I am aware, that does not appear on any other cista. Of the seven figures which make

¹ Cf. Knapp, Nike in der Vasenmalerei, p. 92; Lenomant and De Witte, Elite Céramographique, I, pl. 91 ff.

² Cf. Heydemann, *Die Vasensammlungen zu Neapel*, No. 3248; Laborde, Coll. des vases grecs de M. le comte de Lamberg, II, pl. 28.

 $^{^3}$ Cf. the British Museum vases, F 178, F 430, F 464; Ann. dell' Inst. 1832, tav. d'agg. F.

⁴ Cf. Mon. dell' Inst. IX, pl. 24-25 and pl. 58-59; ibid. VI-VII, pl. 61-62.

⁵ Arch. Zeit. 1862, pp. 289-295, pl. CLXIV-CLXV.

⁶ Cf. Wiener Vorlegeblätter, 1889, pl. 12; and for the literature, Behn, Die Ficoronische Cista, p. 4.

⁷ Mon. dell' Inst. VI-VII, pl. 63.

⁸ Ann. dell' Inst. 1862, p. 14.

up the design, three are clearly characterized as Poseidon, Dionysus, and Athena, and of the four remaining figures, one is a winged giant of monstrous form with fish-tails in place of legs. The design is framed by borders of palmette pattern of two different forms: above, upright palmettes of the usual form alternate with reversed palmettes with incurving leaves; ¹ below, the two forms are combined in such a way as to form a border of double palmettes which slope to the right.²

The figures of the gigantomachy fall into three groups. The most complicated (at the left on Plate XII) represents the contest of Poseidon with the fish-tailed monster. The god, dressed only in a short robe which leaves the breast and the right arm uncovered and is wound about the left forearm, moves towards the right and thrusts at his opponent with his trident, which he grasps firmly in both hands. His antagonist draws back before the onslaught of the god, swinging above his head a branch, which is his only weapon. At the left a second giant, with a long robe thrown over his left arm and a baldric across his breast, aims a blow at Poseidon with a battle axe of the type which is commonly called a sagaris.3 Behind him a tree stump is summarily indicated, and beyond a shield lies on the ground. In the next group, which is separated from the first by an elaborate decorative star, Dionysus, sitting easily astride an enormous panther, threatens with his thyrsus a giant who lies prone before him and whom, on the authority of Apollodorus,4 we may perhaps call Eurytus, or possibly, on the authority of a single vase-painting, Eurymedon.⁵ The god is notably slender and effeminate, dressed in a sleeved chiton and Phrygian cap, with a robe loosely wound about his left arm and flying out behind. In his right hand he holds a short thyrsus, with his left he grasps the bridle of the panther, which is worked out in considerable detail. The fallen giant wears

¹ Cf. Mon. dell' Inst. X, pl. 45-46.

² Cf. for a similar pattern, Gerhard, Etr. Spiegel, I, pl. 6.

³ Pollak (see p. 465, note 1) describes this figure as "a youthful god (Hephaestus?)," but the interpretation as a giant seems to me more probable.

⁴ I, 6, 2.

⁵ Cf. B. C. H. XX, 1896, pl. 7. Of the inscription only the letters MΕΔΟN are preserved, but the reading [Eury] medon proposed by Hartwig (*ibid.*, p. 367) is probably correct.

chlamys, baldric, and crested helmet. With his left hand he still holds his shield, his right rests weakly on the ground, and near it is the sword which has fallen from his grasp. Behind him a tree rises to the top of the field. Next in order comes Athena, who falls back towards the left and thrusts with a long spear at a youthful giant,—Enceladus, on the testimony both of the literature and the monuments.¹ Her dress, too, is elaborate, consisting of a long, overgirt chiton, aegis, helmet, and robe thrown over the left arm and flying out behind in long ends. She wears bracelets and carries her shield on her left arm. Her opponent, who wears chlamys, baldric, and helmet, has fallen on one knee, but holds above his head a great rock which he is about to hurl at his adversary. Between the two figures is a second decorative star.

In execution the design is like that of the great majority of the Praenestine cistae. In general the lines are hastily and carelessly incised, the whole effect is sketchy and incomplete. This is especially noticeable in the heads of the figures, which are sketched with comparatively few lines and with the marked tendency to realism that is characteristic of Italic art.² At the same time there are many indications that the artist drew his inspiration, directly or indirectly, from a Greek model. The subject is one of the commonest of Greek subjects from the period of the black-figured vases on, and Poseidon, Dionysus, and Athena are three of the four divinities (the fourth is, of course, Zeus) who appear most frequently on the vases, both in extended compositions and in single groups; 3 the attributes of the gods and the dress of all the figures are Greek; and the types and many details find their closest parallels in Greek monuments. The Athena belongs to a type that goes back to the western pediment of the Parthenon and is found several

¹ Cf Apollod. I, 6, 2; Paus. VIII, 47, 1; Mayer, Giganten u. Titanen, pp. 309 ff. In Plate XII Athena and her opponent are separated, Athena appearing at the right end of the drawing, Enceladus at the left.

² Cf. Fernique, *Étude*, p. 154: "Bien souvent l'artiste a imité des figures grecques; cette intention est visible pour les graffites de la ciste Ficoroni et pour un certain nombre d'autres objets. Mais alors même que l'exécution est parfaite, il y a toujours dans les traits du visage une sorte de réalism que l'on doit regarder comme un des charactères propres à l'art latin."

⁸ Cf. the lists in Mayer's Giganten u. Titanen, pp. 293 ff.

times in Greek representations of the gigantomachy. The giant fallen on one knee is a commonplace on vases with scenes of this sort.2 Dionysus riding on a panther does not occur, so far as I am aware, in Greek representations of the subject, though he is often accompanied by a panther, which aids him in subduing his antagonist, and on the splendid amphora from Melos in the Louvre,3 which dates from the latter part of the fifth century, he drives a chariot drawn by panthers. Dionysus riding on a panther, also, is common enough in representations of the Bacchic thiasos, especially on the South Italian vases.4 The giants on the black-figured and the severe redfigured vases are regularly represented as hoplites in helmet and shield fighting with the spear or the sword, like the opponent of Dionysus on the cista, but on the red-figured vases of fine style and later, they not infrequently fight with stones 5 and branches 6 like the opponents of Athena and Poseidon.

For many reasons, then, it is clear that the maker of the cista was dependent upon a Greek model for the main features of his design. The two giants in the group with Poseidon, however, differ from the ordinary Greek types of giants and demand a more detailed discussion. The sagaris is certainly not a usual weapon in the hands of the giants; I have not been able to find another example of its use. It is the weapon of the Amazons,

¹ Cf. the bronze relief from a mirror case in the Museo Kircheriano, publ. J.H.S. IV, 1883, pp. 90–95; and the South Italian volute crater St. Petersburg 523, publ. Bull. Nap. II, 1844, pl. 6. For examples of the type in other connections, cf. the list given by Smith, J.H.S., l.c., p. 94.

² Cf. Louvre E 732, publ. Mon. dell' Inst. VI-VII, pl. 78 (black-figured amphora, attributed to a Coan painter by Kretschmer, Vaseninschriften, p. 59); British Museum E 469, publ. Sextes Hallesches Winckelmannsprogramm (redfigured severe); Bibl. Nat. 573, publ. Luynes, Description de quelques vases peints, pl. 19 (attrib. by Hartwig to Brygos); Berlin 2531, publ. Wiener Vorlegeblätter, I, pl. 5 (cylix of Erginos and Aristophanes); Athens 1259, publ. 'Eφ. 'Aρχ. 1883, pl. 7 (late red-figured, style of the amphora from Melos).

³ Furtwängler-Reichhold, *Gr. Vasenmalerei*, pl. 96–97; references to earlier discussions are given in the Text, II, p. 193, note 1.

⁴ Cf. Tischbein, Collection of Engravings from Ancient Vases, II, pl. 43.

⁵ Cf. British Museum E 443, publ. Gerhard, Aus. Vas., pl. 64 (red-figured severe); Naples 2883, publ. Mon. dell' Inst. IX, pl. 6 (red-figured fine); British Museum F 237, publ. Erstes Hallesches Winckelmannsprogramm (Campanian style); St. Petersburg 523, publ. Bull. Nap. II, 1844, pl. 6 (South Italian).

⁶ Cf. the amphora from Melos, referred to in note 3 above.

and as such it constantly appears, especially on the South Italian vases, where the battle with the Amazons is a favorite subject. Here, then, we seem to have a case of *contaminatio*, due either to the designer of the cista or to the Greek artist whose work he copied. Which of these alternatives is correct I see no means of determining. But the use of this peculiar form of battle axe gives us another hint as to the Greek origin of the design.²

The fish-tailed monster presents a more difficult problem. On the analogy of the vase-paintings, we may, perhaps, give the name Polybotes to Poseidon's opponent,³ though he certainly is very different from the giant who fights with Poseidon in the vase-paintings. Only the upper body to the groin is human; in place of legs he has two enormous fish tails, which end in trefoil forms. The juncture of the legs and the body is concealed by a sort of finny girdle, and to the back wings are attached. The only close parallel that I have found is on another Praenestine monument, a bronze mirror, now in Berlin (Fig. 3).⁴ Here a very similar figure is represented contending with Athena. Meyer⁵ regards this as a mere variant of the

¹ Cf. Furtwängler-Reichhold, Text, II, p. 144, Fig. 47 (Amazonomachia on the neck of the famous "Darius" vase, Naples 3253; for the earlier literature, see p. 142, note 1); *ibid.* p. 161, Fig. 53 (Amazonomachia on the neck of the "Medea" vase, Munich 810; for the earlier literature, see p. 161, note 1); *Bull. Nap.* II, 1854, pl. 4 (volute crater from Ruvo, Jatta Coll. 1096). In the gigantomachy on the amphora from Melos, one of the opponents of the gods wields a *sagaris*, but as the figure is surely feminine, it does not afford a parallel to the giant on the Loeb cista; for the various interpretations proposed for the female figure, cf. Furtwängler-Reichhold, Text, II, p. 197.

² Professor Fowler has suggested to me that in the Greek original this figure may have been a Hermes holding the caduceus, which the Latin engraver misunderstood and transformed into a *sagaris*. This seems to me possible, though I prefer the interpretation of the figure as a giant.

³ Cf. Apollod. I, 6, 2; black-figured amphora, Louvre E 732 (mentioned supra, p. 474, n. 2); red-figured cylix of Erginos and Aristophanes, Berlin, 2531, publ. Gerhard, Trinkschalen u. Gefässe, pl. 2. On a severe red-figured amphora in Vienna (Laborde, I, pl. 41; Millingen, Anc. Uned. Mon. I, pl. 7, 8; Lenormant and De Witte, Él. Cér. I, pl. 5), Poseidon's opponent is called Ephialtes, but this is an isolated case.

⁴ Gerhard, Etr. Spiegel, IV, pl. 286, 1. On the cista Mon. dell' Inst. Suppl. pl. 19–20, a male monster with two fish tails in place of legs, but without wings, is used as a purely decorative figure, together with sea-horses and dolphins.

⁵ Giganten u. Titanen, p. 348, n. 130.

common late type of giant with serpent legs, and his only comment is, "The fact that the serpent legs end in fish tails has no significance on an Etruscan monument," a remark which suggests that the writer did not consult the text of the *Etruskische Spiegel*, where the mirror is distinctly said to have come from Praeneste. That the artist's conception here, as on the cista, was affected by the common type of giant with serpent legs is probable, but I doubt very much if the legs in these examples were thought of as serpents. On the cista, at all events, each



FIGURE 3. — BRONZE MIRROR. (Gerhard, Etr. Spiegel, IV, pl. 286, 1.)

leg is provided with a very definite fin, and the girdle which conceals the juncture of the legs with the body has a decidedly fishy look. We have to deal, then, with a fishtailed giant, or rather, a giant with fish tails in place of legs, a type that does not appear, so far as I am aware, on any Greek monument. One is tempted to argue that the figure is simply an invention of the Praenestine engraver. The fondness of the Italic artists for winged figures is well known, and the fish tails may have been inspired by a desire to make Poseidon's opponent a sea monster. Against such an

assumption, however, several arguments may be urged. In the first place, the Greek parallels which I have cited for the other types create a presumption that this figure, which is the most carefully drawn of all, goes back to a Greek prototype; the original compositions of the Italian engravers, as we see them on the poorer cistae, are not nearly so well conceived. Secondly, though there are no exact Greek parallels, analogous figures are found on a number of late monuments. The Tritons and Scyllas that are so constantly used as decorative types on the South Italian vases are fish-tailed monsters, and show at least a fondness for such types among the Greek artists of this district. Both Triton and Scylla, to be sure, are usually represented on the vases with only a single

fish tail, but on many monuments of the Roman period, which it is reasonable to trace to earlier prototypes, Scylla, at least, appears with two fish tails in place of legs, and on Etruscan mirrors, which again reflect Greek models, both Scylla and a

male monster of similar form are represented in this way (Fig. 4).3 Finally, the monster of our cista recalls the late Greek type of giant with serpent legs and wings, of which the most familiar examples are the giants on the great frieze from Pergamum, but which is found occasionally as early as the first years of the third century B.C., or even the last years of the fourth.4 For all these reasons, I am inclined to believe that our fish-legged monster reflects a Greek type which



FIGURE 4. — BRONZE MIRROR. (Gerhard, Etr. Spiegel, V, pl. 54.)

was invented late in the fourth century B.C., or early in the third (probably in Southern Italy), but which never attained the popularity of the serpent-legged form.

If these arguments are valid, we have on the cista a fairly faithful reproduction of a Greek representation of the battle of the gods and the giants dating, probably, from the end of the fourth or the beginning of the third century, B.C. That the design was copied from a South Italian vase seems likely from the parallels that I have quoted and also from a number of more general considerations. The style of the figures, so far as we can recover it in its Italia dress, is precisely the lax, decorative style of the South Italian vases, — the figures seem more like actors in a pageant than like contestants in a deadly

¹ Cf. the monuments collected by Vinet, Ann. dell' Inst. XV, 1843, pp. 144–205, Mon. dell' Inst. III, pl. 52 and 53.

² Cf. Gerhard, Etr. Spiegel, V, pl. 52, 53.

⁴ Cf. Kuhnert in Roscher's *Lexicon der Myth.* I, col. 1665; Elizabeth M. Gardiner, A.J.A. XIII, 1909, pp. 318 ff.

struggle; and the use of decorative trees and stars to fill awkward spaces is quite in the manner of the South Italian painters. The cista itself must have been made some time after 300 B.C. We shall probably not be far wrong, if we date it about the middle of the third century, B.C.

This establishment of a terminus post quem for the Loeb cista is of some importance in view of the different opinions that have been advanced in regard to the date of the Praenestine cistae as a class. Most of these monuments, unfortunately, present little that is useful for determining their exact date, and the evidence of the graves in which they are found is not so helpful as could be desired. Almost the only evidence that is of value is found in the inscriptions scratched on a few of the cistae and on some of the mirrors found with them.3 together with the inscriptions on the stones which were set up over the graves,—the so-called pique with their rectangular bases and other rectangular stones with cuttings for portrait busts.4 On the basis of the inscriptions on cistae and mirrors, and principally because the nominative of the second declension is usually written with the older form os, but sometimes with the latter form us, the whole class of cistae has usually. been dated roughly in the third century B.C., though it has been recognized that a few examples may be slightly earlier or slightly later than this time.5 The inscriptions on the

¹ Cf. the figures of Greeks and Amazons on the neck of the "Darius vase" (see p. 475, n. 1); and the similar figures on the crater No. 3256 in the Naples museum, publ. *Mon. dell' Inst.* II, pl. 30–32. Many of these figures are very similar in pose to the contestants on the Loeb cista.

² Cf. for these details, the vases cited above, p. 475, note 1. Trees and other landscape details are very common on the Praenestine cistae; cf. Behn, *Die Ficoronische Cista*, p. 48.

The South Italian vases are generally admitted to have furnished the models for the designs on the more carefully engraved cistae, whereas the more carelessly made specimens, in which the reflection of Greek prototypes is less evident, may have been inspired by vases made in Southern Etruria in imitation of the painted Attic vases; cf. Mau in Pauly-Wissowa, III, col. 2601; Schumacher, p. 25.

- ³ Cf. C.I.L. XIV, 4105-4112 (cistae); 4094-4104 (mirrors).
- ⁴ Cf. C.I.L. XIV, pp. 328 ff.

⁵ The change from os to us was made, apparently, towards the end of the third century B.C.; cf. Lindsay, *The Latin Language*, p. 234. The earliest monument on which the new orthography appears is probably the epitaph of

gravestones show a similar variation in orthography, and have commonly been assigned to the third and second centuries.1 In recent years, however, an attempt has been made to assign an earlier date to the Praenestine cistae. In 1893, Furtwängler, in discussing an early class of South Italian vases, painted in imitation of fifth century Attic wares, remarked that the types on the Ficoroni cista "are derived from the same sources as those of the Argonaut pictures on early South Italian vases - viz. from the paintings of the Polygnotan circle. The cista must be of nearly the same date as the vases," 2 a period which is defined in an earlier passage as the last decades of the fifth century.3 A similar statement appears in Furtwängler's Antike Gemmen, published in 1900, where the beginning of the manufacture of cistae at Praeneste is dated not later than about 400 B.C.; 4 and later still we find the same critic arguing that the good Praenestine cistae betray the influence of the Sicyonian school of drawing in the fourth century,5 though in a footnote he modifies his earlier statements to some extent. Referring to Antike Gemmen III, he remarks: "On p. 189 I dated the Praenestine engravings somewhat too high; in any case they go down through the whole of the fourth century."6

L. Cornelius Scipio Barbatus, who was consul in 293 (C.I.L. I, 29, 30 = VI, 1284, 1285). This, however, as Ritschl long ago showed (cf. Ritschl, $Opuscula\ Philologica$, IV, pp. 222 ff.), is later than the epitaph of the son of Barbatus, who was consul in 259 (C.I.L. I, 32 = VI, 1287). Ritschl's date for the epitaph of Barbatus, "not later than 234 B.c.," has usually been accepted, but even this, perhaps, is too early. Wölfflin has argued that the epitaph should be dated later than 200 (cf. $Sitzb.\ M\ddot{u}n.\ Akad.\ 1892$, pp. 190 ff.). In any case, the forms in us were firmly established early in the second century; they are used consistently in the decree of L. Aemilius Paulus Macedonicus of the year 189 (C.I.L. II, 5041) and in the famous Senatus Consultum de Bacchanalibus of the year 186 (C.I.L. I, 196).

¹ Cf. Henzen, Ann. dell' Inst. 1855, pp. 79 ff.; Mommsen in C.I.L. I, p. 28; Fernique, p. 136; A. della Seta, Boll. d'Arte III, 1909, p. 194.

² Cf. Furtwängler, *Meisterwerke der gr. Plastik*, p. 152. I have quoted the passage from the English translation by Miss Sellers, *Masterpieces of Greek Sculpture*, p. 111.

⁸ Cf. Meisterwerke, p. 149; Masterpieces, p. 109.

4 "Nicht später als die Epoche um die Wende des 5ten und 4ten Jahrhunderts," Ant. Gemmen, III, p. 189.

⁵ Cf. Furtwängler-Reichhold, Gr. Vasenmalerei, Text II, p. 43.

6 "Sie gehen jedenfalls durch das ganze vierte Jahrhundert herab."

All these arguments, it is to be noted, are based simply on stylistic comparisons. More recently Behn has attempted to use the epigraphic evidence of the cistae and the mirrors to prove the earlier date proposed by Furtwängler. His argument is as follows:

"The terminus ante quem which Mommsen fixed at about 300 B.C. for the Ficoroni cista by comparison with the epitaph of Barbatus must now be placed earlier; this can be done with the help of the other incised cistae (8) and mirrors (11). Since there is little stylistic development in the incised decoration. division into earlier and later groups is often possible only by means of the linguistic forms and the shapes of the letters. The mirror Gerhard 182 (C.I.L. XIV, 4099) is early, because of the 9 (Jordan, Krit. Beitr., p. 5), the mirror Mon. dell' Inst. IX, pl. 7, 2 (C.I.L. XIV, 4101; Eph. Ep. I, 23) is somewhat later because of the form, Q, of the same letter; among the latest are the cistae Mon. dell' Inst. IX, pl. 22-23 (C.I.L. XIV, 4108; Eph. Ep. I, 19) and Suppl. pl. 15-16 (C.I.L. XIV, 4109; Eph. Ep. I, 168 a) and the mirror Klügmann-Körte V, pl. 45 (Mon. dell' Inst. IX, pl. 29, 2; C.I.L. XIV, 4098; Eph. Ep. I, 24), which have the nominative in us. In this last group, the first cista has the forms 'Leces' for leges and 'Acmemno' for Agamemno; it comes, therefore, from a period when G was still unknown and C was used for tenuis and media. This period can be determined. The Roman tradition that Appius Claudius as censor (312 B.C.) removed Z from the Roman alphabet must be interpreted to mean that inscriptions without Z from the time of Appius were known to the Roman grammarians. With the removal of Z the admission of G is exactly contemporary, since this takes the place of Z in the alphabet, while X and Z, when they were later readopted, were placed at the end of the alphabet. An enactment of Appius in regard to the official use and the place of the letter in the alphabet is conceivable (Jordan, pp. 155 ff.). This is important for the chronology of the cistae and mirrors. The cista Mon. dell' Inst. IX, pl. 22-23 is surely one of the very latest; almost the entire Latin development of bronze engraving, therefore, is carried back into the fourth century (cp.

¹ Behn, pp. 8 f.

Schumacher, *Praen. Ciste*, p. 37). At the beginning of the development, in respect to date and style, stands the Ficoroni cista, which on these grounds also can be placed only at the very beginning of the fourth century."

The weakness of Behn's argument lies in his assumption that the occurrence of C in "leces" and "Acmemno" necessarily dates the cista on which it occurs earlier than the year 312. It is probable, to be sure, though it is by no means certain, that the new letter G was introduced by Appius Claudius in 312, but the inscriptions show that for many years the old and the new forms were used concurrently and that G did not come into common use until long after the time of Appius. The forms "leces" and "Acmemno," therefore, do not by any means prove that the cista in question was made in the fourth century, and the occurrence of the termination us (which Behn uses only to prove that this cista and the other on which it occurs belong to the latest examples of the class) is decidedly against so early a dating.

On the whole, then, the most probable theory is still the older one which regards the mass of the Praenestine cistae as products of the third century B.C., but admits that a few specimens may have been made in the last years of the fourth or the first years of the second century. This theory the Loeb cista tends to confirm, since this example, if the arguments I have advanced in regard to the origin of the fish-legged giant are valid, cannot be dated earlier than 300 B.C. and is probably to be assigned to a considerably later period, about the middle of the third century. Like the other monuments of its class, this cista gives us an interesting picture of the art of Latium at this time, an art dependent in the main on the decadent Greek art of the South Italian cities, but suggesting in its realistic tendencies the quality which is the most prominent characteristic of the later art of Rome.

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¹ Cf. the instances of "c pro g" cited in the Index to C.I.L. I (p. 601); Lindsay, The Latin Language, p. 7; Egbert, Introduction to the Study of Latin Inscriptions, p. 26. It is to be noted, also, that the new letter would come into use in a provincial town like Praeneste somewhat later than its introduction in Rome.

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TWO CORINTHIAN COPIES OF THE HEAD OF THE ATHENA PARTHENOS¹

Among the lost masterpieces of Greek sculpture the colossal chryselephantine statue of Athena Parthenos with which Phidias crowned his life's work in 438 B.C.² holds a foremost place. Owing to the records of antiquity and the investigations of recent years,³ it is happily now one of the best known, since numerous copies inspired by its grandeur and perfection have come to light.⁴ There is still great uncertainty about the details and individual qualities, which copies of a great work of genius fail to reproduce; but the general appearance

- ¹ A portion of this paper was first presented at an open meeting of the American School of Classical Studies at Athens in March, 1910; and afterwards at the meeting of the Archaeological Institute of America in Providence, R.I., in December, 1910.
- ² Cf. Loeschcke, Festschrift zum funfzigjährigen Jubiläum des Vereins von Altertumsfreunden im Rheinlande, 1891, pp. 16 f. Paretti also, Röm. Mitt. XXIV, 1909, pp. 271 f., concludes that the Athena Parthenos was completed some five years after the Zeus of Olympia. The last book on Greek sculpture favors the other view; cf. Richardson, A History of Greek Sculpture, p. 170.
- ³ For the literature on the Athena Parthenos, cf. Friederichs-Wolters, Gipsabgüsse des Berliner Museums, Nos. 466-468; Frazer, Pausanias, II, pp. 312 f.; Smith, The Sculptures of the Parthenon, No. 300 f., and the works cited in the list of copies at the end of this article. For the literary and inscriptional evidence, cf. Michaelis, Der Parthenon and Arx Athenarum, ed. iii, pp. 55-60, 97-98.
- ⁴ Cf. Furtwängler, 'Über Statuenkopieen im Altertum' (*Abh. der k. bay. Akad.* I Cl. xx Bd. iii Abth. pp. 531 f.), p. 7: "Endlich wurden epochemachende Werke auch schon sehr bald nach ihrer Entstehung von der kleineren Kunst nachgebildet. Die Verfertiger von Votiven oder zierenden Metallreliefs, von Münzstempeln, von geschnittenen Steinen und selbst die Vasenmaler haben berühmte plastische Werke benutzt und mehr oder weniger frei nachgebildet. Dasjenige antike Werk das wol den mächtigsten Einfluss dieser Art ausgetibt hat ist die Athena Parthenos des Phidias. Sie hat einen überaus vielfachen Nachklang in Werken aller Art gefunden. Ihr Kopf ward schon früh auf Goldreliefs in Südrussland frei nachgebildet; er hat zahlreichen Münzstempelschneidern vorgeschwebt," etc.

of the whole statue and its essential features are clear. are given best and most faithfully by the statuette found near the Varvakion gymnasium in 1880, and now in the National Museum in Athens. Yet as a much reduced 1 and rather inartistic and unimaginative copy of the time of Hadrian it can afford little for the reconstruction of the type of the Phidian head, especially since casts probably were not made of chryselephantine colossi.2 Here the virgin daughter of Zeus stands calmly and proudly as the victorious and armed but peaceful and protecting goddess of her people, with the figure of Victory resting on her outstretched right hand, while the left holds the edge of the shield under which coils the snake of the acropolis, guardian of Erechtheus, Athena's οἰκουρὸς ὄφις, who in Pausanias (I, 24) becomes identical with Erichthonius. wears the aegis over her breast, and on her head the Attic helmet with upturned cheek-pieces, surmounted by three crests which are supported by a sphinx in the middle and a winged Pegasus on either side. Other statues and statuettes³ also copy the entire figure, such as the Lenormant and Madrid statuettes, the colossal statue of Antiochus in Rome, the "Minerve au collier" in the Louvre, the well-preserved colossal copy from Pergamum in Berlin with Pergamene characteristics and many features of the original omitted or changed, the torsos in Patras, the Museum of the Acropolis, the Palace of the Conservatori, the Villa Borghese and Villa Wolkonsky in Rome, and the Somzée collection. But for the reconstruction of the head with its luxuriantly decorated helmet we have, besides

¹ For the size of the Athena Parthenos, cf. A.J.A. 1896, pp. 335 f. The Varvakion statuette is about one-eleventh the size of the original, the gold medallions one thirty-fifth, the Aspasius gem, $\frac{1}{108}$, the copy from Pergamum, however, three-eighths. Some idea of how the colossal figure of Athena looked may be had from Amelung's clever reconstruction of a colossal Athena by Phidias from the colossal Medici torso in Paris and a Phidian head in Vienna (casts in Munich, Bonn, and elsewhere); cf. *Jh. Oest. Arch. I.* XI, 1908, p. 189, Fig. 71.

² Reinach thinks that in ancient times casts only of bronze statues were made, because marble statues were colored. It is more likely that casts were also made of marble statues without damaging the color or paint, but not of colossal figures. Cf. Reinach, Académie des inscriptions et belles lettres, Comptes rendus, 1900, pp. 535 f.; and for arguments against Reinach, cf. Pollak, Jh. Oest. Arch. I. IV, 1901, p. 145.

⁸ For complete list of copies and references, cf. below.

the meagre description of Pausanias, several marble heads in Athens, Florence, Verona, Paris, Copenhagen, Dresden, Cologne, one in Berlin whose main value consists in the traces of color which it still preserves, and a small bronze head from Carnuntum in Vienna. We have also a large number of gems and glass pastes and coins, terra-cotta disks in St. Petersburg, London, Berlin, and Paris; and medallions on gutti or askoi in Munich, London, and Berlin, and on a canteen in Gotha. The head is also represented on necklaces, fibulae, and gold disks, but above all on the Augustan gem of red jasper in Vienna, which is the best reproduction of the head in profile, both for details and artistically, and on the two gold medallions from Kul Oba near Kertch now in the Hermitage of St. Petersburg, dating from the end of the fifth or beginning of the fourth century B.C.

To these copies of the head of the type of the Athena Parthenos the American excavations at Corinth have added another in the shape of a mould,² which represents en face the head and bust of Athena. Only one other terra-cotta mould of the head of Athena Parthenos is known, namely, that which passed from the collection of Julien Gréau into the Berlin Museum³ (now exhibited along with a cast in the last vase room, XIV, in the Old Museum). The mould in Berlin comes from Asia Minor, and represents the head in profile to left. But unfortunately it is much broken to the left, and the face is entirely lacking, only the back part and left side of the helmet and head appearing. The mould from Corinth (Fig. 1), on the other hand,

¹ It is easier to agree with Loeschcke, Von Schneider, Furtwängler, and others than with Pollak, *Jh. Oest. Arch. I.* IV, 1901, p. 147, who thinks the gem of Aspasius is "verweichlicht flau."

² Terra-cotta moulds exist in many museums; cf. Catalogue of the Terracottas in the British Museum, E 1-92; Martha, Catalogue des figurines en terre cuite du Musée d'Athènes, pp. 36 f.; Walters, History of Ancient Pottery, I, pp. 115 f., pl. v; cf. for moulds from Girgenti, Röm. Mitt. XII, 1897, pp. 253 f.; cf. Mendel, Catalogue des Figurines Grecques de Terre Cuite, Constantinople, Nos. 1801, 1880, 1900-1942, 1950, 2268; Edgar, Greek Moulds (Cat. du Mus. du Caire); Blümner, Technologie und Terminologie, II, pp. 126 f.; cf. Dio Chrysostom, Or. LX, p. 580 M: καὶ γὰρ ἐκεῖνοι (οἱ κοροπλάθοι) τύπον τινὰ παρέχοντες ὁποῖον ἄν πηλὸν εἰς τοῦτον ἐμβάλωσιν ὅμοιον τῷ τύπῳ τὸ εἶδος ἀποτελοῦσι. Other Greek words for a mould are ἐκτύπωμα, τύπωμα, ἐκμαγεῖον; cf. Pollux, IX, 130.

³ Cf. for references, list of copies D (d) (3).

though less broad and not so long, is in almost perfect preser-Corinth was an important centre for the making

of terra-cottas,1 and perhaps moulds were invented there, if we interpret Pliny, Nat. Hist. XXXV, 151, with Blümner (op. cit. II, p. 129) as meaning that Butades of Sicyon first made a terra-cotta mould at Corinth and an impression from it. Our mould is of buff clay, which contrasts with the dark red color of the Berlin specimen, and is probably of Corinthian origin. It was found in the year 1908 in a trench dug with the aid of money generously donated by Mrs. Howes, of Brookline near Boston, in a stratum of filling under the seats of the cavea of the Greek theatre,² from whichhavecomemany



FIGURE 1. — TERRA-COTTA MOULD FROM CORINTH.

other terra-cottas dating from the sixth to the fourth century B.C. Perhaps casts from the Corinthian mould were used as votive offerings in the neighboring temple of Athena Chalinitis,3

¹ Cf. A.J.A. II, 1898, pp. 206 f.; X, 1906, pp. 159 f., for other terra-cottas found at Corinth.

² Cf. A.J.A. I, 1897, pp. 481 f., on the theatre. Subsequent excavations in the theatre have not yet been published.

³ Cf. Paus. II, $4, 5: \tau \delta \delta \dot{\epsilon} i \epsilon \rho \delta \nu \tau \hat{\eta} s' A \theta \eta \nu \hat{a} s \tau \hat{\eta} s X a \lambda \iota \nu \iota \tau \iota \delta o s \tau \hat{\omega} \theta \epsilon \dot{a} \tau \rho \omega \sigma \phi \iota \sigma \iota \nu$ έστίν.

where such dedications, representing on the helmet of Athena the winged Pegasus whom she had bridled, would be especially



FIGURE 2. — CAST FROM MOULD. FRONT VIEW.

appropriate. The oval shape is somewhat like that of some of the votive terracotta shields of the Hellenistic period found in a tomb at Eretria and now in Athens, Berlin, and Boston,1 or perhaps a better parallel for the shape is a mould in Chicago with the figure of a Victory.² Possibly the crest of the sphinx was in such high relief in order that the votive offering might be pierced there for suspension.3 The height of the mould is 0.165 m., the greatest width 0.08 m., the thickness 0.035 m. The greatest height of relief is 0.02 m. The crest of the sphinx is 0.01 m. in relief at the top. In the cast (Fig. 2) the distance from the chin to the lower edge is 0.15 m., from the top of the triangular projection upward from the middle of the foreheadpiece of the helmet (μέτω- $\pi o \nu$) to the chin 0.035 m.,

from there to top of crest of sphinx 0.05 m. The breadth of the face is 0.025 m.

¹ Cf. Jb. Arch. I. XIV, 1899, pp. 120 f.; Ath. Mitt. XXVI, 1901, pl. xv (middle).

² Cf. Furtwängler, Sitzb. der k. bay. Akad. 1905, II, pp. 245 f., pl. i.

³ This was perhaps also the case with the terra-cotta mould of somewhat similar shape, which also has a high crest, which otherwise would be rather meaningless, published in $^{'}\text{E}\phi$. $^{'}\text{A}\rho\chi$. 1904, col. 72, Fig. 8.

The head of Athena is here represented in full front view, even more so than on the gold medallions from Kertch. Whereas in most other copies a wider form of aegis occurs, in the Corinthian mould Athena wears a narrow aegis 1 with several whole snakes to form the trimming of the edge. The scallops of the older aegis are imitated by the winding of the snakes and by making them curl about one another. In the middle is the Gorgon's head, or head of Medusa of archaic type, with broad face, high cheek bones, bulging eyes, flat nose, and low forehead and archaic wavy hair with a snake at least on left side (right side in the cast). The preservation of the mould is not good enough to enable us to say with certainty that there was a similar snake on the other side of the hair. The snake seems to continue the hair downward past the ear, and not to issue from the Gorgon's ear as in the torso in the Villa Borghese. Two snakes' tails also appear as a kind of pendant below the Gorgoneion. Traces of these are found in most copies, especially in the statue of Antiochus and the "Minerve au collier." In the statues in the Villa Wolkonsky and in the palace of the Conservatori they are very small, as in the Corinthian mould. This was probably a feature of the original, where the tails of the two central snakes of the lower edge of the aegis turned up on either side of the Gorgoneion. The position of the Gorgon's head, somewhat higher than the extreme lower edge of the aegis, is due to the shape of the mould, where it would be inconvenient to put the Gorgon's head so near the edge, rather than to a late date, when the Gorgoneion is placed high up near the neck and is widely separated from the bottom, as in most copies except that from Patras. The surface of the aegis is left plain, as in the copies. from Patras and elsewhere, but possibly the scales were indicated in color by the coroplast. In any case, the whole effect of the aegis is that of a mass of twisting snakes, which forms a striking contrast to the calm and dignified face of the goddess. Above the aegis, which sweeps down in two curves to a V-shape 2

 $^{^{1}}$ For the narrow aegis, which occurs also in the statuette in Patras, cf. B.S.A. III, 1896-97, p. 128.

 $^{^2}$ As in J.H.S. XV, pl. v, which, however, is not a free rendering of the Athena Parthenos, as is there suggested. Also in Furtwängler-Reichhold, Gr. Vasenmalerei, pl. 20, and elsewhere.

between the breasts, we see the top of the chiton, with an indication of the characteristic V-shaped fold in the middle, which we meet in many other copies. But here we have more space between the two. On the neck we see the necklace, which occurs with more detail on the gem of Aspasius, the gold medallions, the askoi in Munich, the canteen in Gotha, the terra-cotta disks in St. Petersburg, on coins and fibulae, and especially on the "Minerve au collier." In all of these except the last the necklace is placed too high, owing to the adaptation to the circular field, but the form of the Corinthian mould gives a better opportunity for exact proportions and for the proper position of the necklace. Many have thought it was not a part of the original. But, as was already the opinion of Lenormant,2 contrary to Beulé, and as Schreiber, Arndt,3 Michon,4 and others believe, the necklace is a detail of the original faithfully preserved in the colossal "Minerve au collier." It is missing in the colossal copy from Pergamum, but that is not faithful to its origin, and has been altered much to suit the Pergamene taste. Whether the necklace in the statue of Phidias was a single string of beads, as in the "Minerve au collier," or beads with pendants or double, as on the Munich askos, or triple, as on the canteen in Gotha,5 it is impossible to decide definitely; but since the gem of Aspasius and the gold medallions also have a triple necklace of beads and pendants, it is perhaps more likely that the original necklace had more than one row.⁶ The broad and long expanse of the neck was probably also a characteristic of the original colossal statue, which the Corinthian mould, as the "Minerve au collier" and the Pergamene copy, reproduces more faithfully than the round medallions, since their shape would not allow so much space for the neck.

The features of the face, which looks into the distance, as

¹ Cf., for references, list of copies below.

² Cf. Gaz. des Beaux Arts, VIII, 1860, p. 221.

 $^{^3}$ Cf. Brunn-Bruckmann, $Denkm\"{a}ler$ Gr. und Röm. Sculptur, text to pl. 512, p. 160 note.

⁴ Cf. Mon. Piot, VII, 1900, p. 160.

⁵ Cf. Ath. Mitt. XXXIII, 1908, pp. 133 f.

⁶ The necklace may also be seen on Athena on a vase from the fifth century in the style of Midias; cf. Furtwängler-Reichhold, op. cit. pl. 30.

must have been the case in the colossal statue of Phidias, reproduce better than the gold medallions those of the original, and are more Phidian than those of the Varyakion statuette. They are not so excessively broad, massive, heavy, plump, and dull as in the medallions, which are probably Ionic or barbarian work showing Attic influence rather than genuine Attic art.1 Even in the Varvakion statuette the face is somewhat heavy and lifeless, but in the Corinthian mould it is rather pleasant, sympathetic, and friendly, though at the same time austere and dignified. The face is only moderately broad, with fairly full cheeks and cheerful look, contrasting with the narrow, rather short, oval face with severe expression which many attribute to the Lemnian Athena.² The expression is singularly attractive and comes nearer than most copies to reproducing that of the original statue, in this respect showing a great improvement over the Varvakion statuette. Even the profile (Fig. 3) compares favorably with the gem of Aspasius. The proportions are about the same as those given by Winter (Jb. Arch. I. 1887, pp. 225 f.) as characteristic of the Attic School. The chin is round and small, the mouth finely cut with full but delicately formed upper and lower lips, which are not so much parted as in the Varvakion statuette. The nose is moderately broad and long, forming a continuous line with the forehead. The transition from the nose, with its wide nostrils, to the cheeks is well modelled. The eyes are wide open and round, a feature which, as the much fuller form of the lower face, is common to most other copies; and the lower eyelids are not undercut. Here is a great contrast to the almond-shaped eyes with unusually sharp-cut eyebrows of the head in Copenhagen,

¹ Cf Furtwängler, Goldfund von Vettersfelde, pp. 47 f.; Hauser, Neuattische Reliefs, p. 126, 1; Furtwängler (Meisterwerke, p. 21, and Statuenkopieen, l.c., p. 8) thinks the gold medallions are not good copies. Collignon, Hist. de la sculpture greeque, p. 544, and Fowler-Wheeler, Greek Archaeology, p. 350, think they are Attic. So also Kieseritzky, Ath. Mitt. VIII, 1883, pp. 291 f. But Loeschcke, op. cit. pp. 3 f., and Pagenstecher, Ath. Mitt. XXXIII, 1908, p. 116, think they are Ionic.

² Cf. Jamot, 'L'Athéna Lemnia de Phidias,' R. Arch. 1895², p. 24, who thus characterizes the manner of Phidias: "l'ovale du visage plutôt court, aussi large en bas qu'en haut, les yeux écartés, le nez fort et court, formant une ligne droite avec le front, la bouche aux lèvres charnues entr'ouvertes, les mâchoires puissantes."

where, as Pollak 1 says, "alle Kraft ist in der Augen- und Stirnpartie concentriert." But the Corinthian copy is more loyal to



FIGURE 3.—CAST FROM MOULD.
PROFILE.

its Phidian original in making the whole face beautiful and not subordinating one part to another. The cheeks are not so full and the face not so round as in the Varvakion statuette. and vet there is much resemblance between the two faces. the Corinthian being nearer to the original. The hair is arranged in four curls at either side of the face, which do not show the bronze character so striking in the heads in Paris and Copenhagen, in the gold medallions, and in the terracotta medallion in Munich. Two tresses, which must have existed in the original, fall forward over the aegis on either shoulder as in most copies, but they are rendered much better and less conventionally than in the medallions of St. Petersburg and Munich. There they have a twisted, metallic appearance, which Kieseritzky² and Pagenstecher³ think was a feature of the original because these locks were in gold. But we cannot be certain that they were in gold and of metal technique. It is very probable that in this

respect, too, the Corinthian mould is truer to its origin. From the ears, which are not visible, hang double pendants

¹ Cf. Jh. Oest. Arch. I. IV, 1901, p. 148.

² Cf. Ath. Mitt. VIII, 1883, pp. 305 f.

³ *Ibid.* XXXIII, 1908, p. 130.

or earrings ending in circles as in the gem of Aspasius, the gold medallions, the askos in Munich, etc. The helmet which Athena here wears is of the usual Attic form elaborated by Phidias.1 The movable cheek-pieces are, however, too low, and are more correctly given in the gem of Aspasius, the Varvakion statuette, and elsewhere. They almost take the place of ears, which are not represented at all. fact, the features of the helmet resemble closely those of the guttus in Berlin pictured by Pagenstecher, Die Calenische Relief-keramik, pl. xxi, No. 166 a, though the sphinx there is not winged and there is no high crest. In this guttus, as in the gold medallions, the ears are omitted because no room is left for them by the lowness of the cheek-pieces. In the gem of Aspasius and in other gems, in the gold and terra-cotta medallions of St. Petersburg, on Attic tetradrachms, on the Gotha canteen, on the askos in Munich, on the heads in Berlin, Cologne, and Paris, these cheek-pieces are decorated with griffins in relief,² and possibly in the case of impressions from the Corinthian mould they were painted, although this detail might easily be omitted, and probably was, as in the Varvakion statuette. Certainly there were griffins in the original, as we know from the words of Pausanias, I, 24, 5: κάθ' ἐκάτερον δὲ τοῦ κράνους γρῦπές εἰσιν ἐπειργασμένοι, which Kieseritzky 3 rightly interpreted as relief-work on the cheek-pieces4 on either side of the helmet and not of the sphinx, as many have thought. The only variants are the fragment of a mould from Asia Minor, where Loeschcke⁵ has distinguished a male standing figure representing probably Heracles with the cornucopia, or rather, as Furtwängler⁶ thinks, a mystic with a bundle of twigs; and the marble medallion from Corinth which is published in this

¹ The best discussion of the helmet is by Loeschcke, *op. cit.* pp. 7 f. For the decoration on the back and the sides of the helmet; cf. also *Mon. Piot*, VII, 1900, pp. 167 f.

² Loeschcke was the first to distinguish two types, and to decide in favor of the type with one rear paw lifted higher than the other. Cf. Loeschcke, op. cit. pp. 13 f. This is the type on the heads in Paris, Cologne, and Berlin.

³ Cf. Ath. Mitt. VIII, 1883, pp. 299 f.; Frazer, Pausanias, II, p. 316.

⁴ Griffins occur on the cheek-pieces of the helmet of Athena on a vase in the style of Midias; cf. Furtwängler-Reichhold, *Gr. Vasenmalerei*, pl. 20.

⁵ Op. cit. pp. 12, 13; and Dorpater Program, 1886, p. 11.

⁶ Arch. Anz. VII, 1892, p. 106.

article. The forehead, piece or μέτωπον (cf. Pollux) of the helmet is not straight as in the gem of Aspasius and the gold medallions, but is curved to be parallel with the evebrows as in the head from Carnuntum, and has a triangular projection in the middle above and below. This is lacking in the gem of Aspasius, the gold medallions, and in some other copies, but occurs at least downward toward the nose in the Varvakion statuette, the statue of Antiochus, the statuette in Madrid, the "Minerve au collier," the copy from Pergamum, in the heads at Berlin, Athens, Cologne, Copenhagen, Florence, Paris, that from Carnuntum, the one in the possession of Professor Pollak, in the marble medallion from Corinth, on coins, gems, gutti, and other works of the minor arts.1 This feature, then, was in all probability a characteristic of the original, as Loeschcke,2 Furtwängler,³ Pollak,⁴ Von Schneider,⁵ and others have argued. The two new Corinthian copies make the argument still stronger against Kieseritzky,6 and counteract the recent compromise of Pagenstecher. The decoration which occurs on the μέτωπον of the helmet in the gold medallions, in the bronze head from Carnuntum, and in the marble medallion from Corinth, and elsewhere, was another feature of the original, which is lacking in the Corinthian mould. On the middle of the helmet is a winged sphinx with her fore paws stretched out in front of her, and a very high crest above her head. The sphinx was in

¹ Cf. list of copies. For an example on coins, cf. Lermann, Athenatypen auf griechischen Münzen, pl. ii, 5. For the gutti, cf. D (e) (3) and (4) = Pagenstecher, Die Calenische Relief-keramik, pl. xxi, Nos. 165, 166 a. So there are exceptions to Michon's statement in Mon. Piot, VII, 1900, p. 167, that "les petits monuments montrent le fronton coupé droit, les autres indiquent un écu triangulaire terminé par une pointe qui s'avance entres les deux yeux."

² Op. cit. pp. 7 f. ⁴ Jh. Oest. Arch. I. IV, 1901, pp. 148 f. ⁵ Ibid. VII, 1904, p. 153.

⁶ Ath. Mitt. VIII, 1883, p. 303 f.

⁷ Ath. Mitt. XXXIII, 1908, pp. 130-131. Pagenstecher would adopt a form between the two, but thinks the right type is given by the gold medallions and the askos in Munich, which have practically no projection of the forehead-piece downward. His statement that the minor arts give only what is in the original might equally well be applied to the Corinthian mould of Hellenistic date as to the askos in Munich. Nor is this form of helmet post-Phidian, since it occurs on vases in the style of Midias which are influenced by the Athena Parthenos; cf. Furtwängler-Reichhold, Gr. Vasenmalerei, pls. 20 and 30; cf. also Pagenstecher, l.c. p. 131 note.

the original, as we know from Pausanias, I, 24, 5, who says: μέσω μεν οὖν ἐπίκειταί οἱ τῷ κράνει Σφιγγὸς εἰκών. But whether the wings were so large as they are in the Corinthian mould is doubtful. This was perhaps a device of the coroplast to fill the vacant space above. However, we are confirmed in the belief that in the original statue the sphinx was winged, and with her crest reached a greater height than that of the face itself. Nearly the same proportion exists in the Varvakion statuette, but the wings there are not nearly as high. Here, again, the shape of the Corinthian mould gives a better chance for the correct rendering of the crested and winged sphinx than the round medallions, which were obliged to minimize the crest and wings. The sphinx exists in nearly every wellpreserved copy of the head, and is in some copies the only ornament of the helmet.² Sometimes even the wings have been omitted as in the bronze head from Carnuntum,3 where the omission is due to a desire not to complicate the casting of the bronze. In the case of the head in Cologne,4 the wings were set in separate pieces, and that was probably done in the original statue. The other two crests were supported by winged Pegasi,5 which are to be seen also in the gem of Aspasius, the gold medallions, on the askoi and canteen, the mould from Asia Minor, the Varvakion statuette, the heads in Berlin, Cologne, Copenhagen, Paris, that from Carnuntum, and elsewhere. These crests, however, in the original as here, and in the Varvakion statuette and elsewhere, were not nearly so high as the central one over the sphinx. The Pegasi were parallel with the sphinx, and their fore legs were on the helmet and not flying free in the air as they do in the Varvakion statuette, the head in the Louvre, the gem of Aspasius, the Munich medallion, etc.6

¹ For exceptions, cf. the copy from Pergamum and the marble medallion from Corinth; cf. below.

² As in the head from Southern Italy, cf. below B 21.

³ Jh. Oest. Arch. I. VII, 1904, p. 152.

⁴ Loescheke, op. cit.

⁵ It is surprising to find even in recent articles such as that on Minerva in Daremberg et Saglio, *Dictionnaire*, p. 1927, and elsewhere, the statement that the sphinx was flanked by griffins. Cf. below, pp. 497 f.

⁶ Cf. Kieseritzky, Ath. Mitt. VIII, 1883, p. 303; Pagenstecher, Ath. Mitt. XXXIII, 1908, p. 129.

But in the Corinthian mould they are placed in profile with their heads toward the sphinx, just as in the guttus in Berlin. Only the head and breast and one of the fore legs appear. The crests above the small wings are curved round to follow the contour of the mould. This cramped position of the Pegasi is due to the shape of the mould, and does not reproduce correctly the original, in which the winged horses 1 were, as has been said, whole figures in the round, facing forward, possibly with the head turned to one side. The fore parts of horses or other animals which decorated the original helmet just above the forehead-piece, and whose fore legs probably projected over the $\mu \epsilon \tau \omega \pi \sigma \nu$, are entirely omitted in our mould; but some idea of their appearance can be had from the gem of Aspasius, the medallions, coins, the "Minerve au collier," the heads in Paris, Copenhagen, Berlin, etc.3 Nor is there an owl in our mould, as on the gold medallions in St. Petersburg, where perhaps it is only a sort of trademark or emblem to help the barbarians, for whom these medallions were made, to interpret them. is very doubtful whether there was any owl connected with the Athena Parthenos, though we know definitely that there was an owl on the acropolis ($\gamma \lambda a \hat{\nu} \xi \hat{\epsilon} \nu \pi \delta \lambda \epsilon \iota$) connected with some statue of Athena, perhaps placed near the old xoanon by Phidias, and there seems also to have been an owl beside the colossal statue of Athena by Phidias which Amelung has reconstructed.4

To assign a date to a copy of a great statue, and especially to a terra-cotta copy of the head, is very difficult. That the Corin-

¹ Cf. Pagenstecher, *Die Calenische Relief-keramik*, pl. xxi, No. 166 a. Cf. also Furtwängler-Reichhold, *Gr. Vasenmalerei*, pl. 30, and p. 142.

² Cf. Mon. Piot, VII, 1900, p. 168.

³ Cf. Mon. Piot, VII, 1900, pp. 168–170, and the literature cited l.c., p. 169, note 2, for the different opinions about the nature of the animals represented. Beulé, L'Acropole d'Athènes, II, p. 185, and Hauvette, B.C.H. V, 1881, p. 57, thought these were not in the original, because not mentioned by Pausanias. But Pausanias often omits details.

⁴ Cf. Jh. Oest. Arch. I. XI, 1908, pp. 169 f., especially pp. 190–194, Figs. 65–67, 71. On the owl, cf. also Furtwängler, Jb. Arch. I. IV, 1889, pp. 46 f.; Frickenhaus, Ath. Mitt. XXXIII, 1908, pp. 23 f.; Pagenstecher, Ath. Mitt. XXXIII, 1908, pp. 118 f.; Pottier, B.C.H. 1908, pp. 534 f.; Murray, Sculptures of the Parthenon, pp. 135 f., but cf. D (a) (3), below; Nicole, Le procès de Phidias dans les chroniques d'Apollodore, thinks the owl of Phidias was dedicated soon after 440 B.C. So also Frickenhaus, soon after 438 B.C.

thian mould is Greek work no one will deny, and it seems highly probable that it dates from the Hellenistic period, when statues such as the Venus Genetrix, the Diadumenus, the Spinario, the Boy with the Goose, the Heracles of Lysippus, and the Aphrodite of Melos were imitated in terra-cotta. The large breadth and luxuriance of style, the narrow aegis, the features of the face and head, the resemblance of the Pegasi to those on the guttus in Berlin dating shortly after 300 B.C.,2 the shape of the mould, and the place of finding beneath the Greek theatre, all point to the Hellenistic Age, from which date also the marble reliefs representing a gigantomachia which were likewise found in the theatre.⁸ The Corinthian mould, then, is a welcome addition to the long list of copies, because it will take its place along with the gem of Aspasius and the gold medallions as giving some faint reflection of the original masterpiece. I am inclined to rank it higher artistically than the askos in Munich, about which Pagenstecher 4 waxes so enthusiastic. But we must remember that, as Loeschcke (op. cit.) said, "wir besitzen kein Werk das von den Gesichtszügen der Parthenos ein wirklich treues zuverlässiges und ausreichendes Abbild gäbe."

It is convenient to publish here (Figs. 4, 5) another copy of the head of the type of the Athena Parthenos, which has been found also in the American excavations which Mr. Hill is conducting at Corinth. This is a Roman marble medallion which was discovered June 27, 1907. It is numbered 821 in the records of the excavations, and the entry in the inventory states that it was found in Roman shop 15,⁵ one metre above hard-pan in the repaired front wall. The length of the slab is

¹ Cf. Fowler-Wheeler, *Greek Archaeology*, pp. 314 f.; for Diadumenus, *J.H.S.* VI, p. 243; for adaptation in terra-cotta of the Aphrodite of Melos, cf. 'E ϕ . ' $A\rho\chi$. 1908, p. 135.

 $^{^2}$ Cf. below, D (e) (3), the face of which, however, is lifeless and uninteresting and much inferior to that of the Corinthian mould.

³ Cf. A.J.A. XIII, 1909, pp. 304 f.

⁴ Ath. Mitt. XXXIII, 1908, pp. 113 f.

^{5 &}quot;Roman shop 15" is the number of one of the east shops facing the road to Lechaeum. This entry, however, is wrong, since Dr. Elderkin, formerly secretary of the American School in Athens, who was present at the time, informs me that the relief was found in one of the shops west of the Boudroumi.

0.43 m., the breadth 0.37 m., and the thickness 0.02 m. to 0.045 m. The length of the relief itself is 0.41 m., the breadth 0.298 m. The thickness above the surface of the slab is 0.013 m. to 0.03 m. The height of the head from the bottom of the chin to the base of the helmet above the forehead is 0.145 m. The



FIGURE 4. — MARBLE RELIEF FROM CORINTH. FRONT VIEW.

height of the forehead is 0.032 m., of the nose 0.045 m. The length of the eyeball is 0.03 m., the length of the eye to the outer edge of the eyelids 0.034 m. The height of the crest from the top of the helmet to the top of the crest is 0.104 m., the height of the helmet from the top of the forehead to the top of the crest 0.274 m. This copy is very free, and the technique betrays the lifelessness and coldness which characterize the Varvakion statuette and other Roman reproductions of the

head; and yet the round chin, the full but slightly parted lips, the long, straight nose, the large surface of the cheeks, the eyes with their distant, dreamy look, the curve of the sharp-cut eyebrows, the downward projection of the forehead-piece of the helmet, the decoration thereon, the high crest, and above all

the cheerful but dignified expression of the broad face make it a rather interesting and pleasing adaptation of the head of Parthenos. Athena There can be no doubt that the Athena Parthenos furnished the inspiration for the Corinthian relief, but several features have been altered. Perhaps most noticeable is the fact that only middle the crest. which is in profile, although the face is in three-quarters front view, is represented, and that it is supported by a flat band with a round boss at



FIGURE 5. — MARBLE RELIEF FROM CORINTH.
PROFILE.

the top instead of the sphinx. The omission of the sphinx is rare, but does occur in very free colossal copies such as that from Pergamum and in the Antiochus copy and in some free adaptations in the minor arts, such as gold and terra-cotta disks, gems, and coins. The substitution of a griffin in relief without crest for the winged Pegasus is rather remarkable, but easily understood when we see that a griffin is not carved on the cheek-piece of the helmet. There is no reason to believe any longer that the original head of Athena had a sphinx flanked by griffins instead of Pegasi, as so many scholars used

to think. Griffins occur on either side of the sphinx in the heads which resemble that of the Athena Farnese and in the Hope Athena (cf. Furtwängler, Meisterwerke, pl. iv A, p. 107, Fig. 17, and p. 109, Fig. 18), but the Corinthian relief does not belong to either of these types. The change in the Corinthian relief is arbitrary, just as in the head in Cologne wolves take the place of the Pegasi, possibly, as Loeschcke² thinks, since the wolf was sacred to Mars, to show that Athena was the tutelary divinity of the legio I Minervia which was stationed in lower Germany. The cheek-piece of the helmet clearly shows at the bottom the hinges by which it was turned up, and is decorated with a floral pattern which resembles very slightly a thunderbolt.³ The original cheek-piece of the statue of Phidias had a griffin, and a griffin is found there in most copies.4 But the Corinthian medallion, as well as the Berlin mould,⁵ varies in this respect from the correct type. A spiral curves around beside the cheek-piece, and continues the front piece of the helmet and its spiral decoration upwards, reminding us in this respect of the head of Athena in Furtwängler's Meisterwerke, p. 107, Fig. 17. The hair protrudes below the front of the helmet on the forehead in locks which also turn up in spirals; and there is such a lock in front of the ear as well as behind it. This fondness for the spiral is due undoubtedly to the Roman copyist, who had a taste for archaic Greek art. Despite the free rendering and the many changes which the Roman sculptor has allowed, the Corinthian relief must be counted among the good Roman copies of the head of Athena Parthenos, and certainly it is no mediocre piece of Roman sculpture.

Here is subjoined a more complete list of the copies of the Athena Parthenos than has previously appeared, although a

¹ Cf. p. 493, n. 5. Cf. Hauvette, B.C.H. V, 1881, p. 57; Clarac, Musée de Sculpture, III, p. 165; Lange, Athen. Mitt. V, 1880, pp. 373 f., showed that Pegasi, not griffins, were sculptured on the head of the Varvakion statuette. Schreiber, Arch. Zeit. 1883, pp. 193 f., 276 f., even thought that the original helmet had three sphinxes. For griffins instead of Pegasi on the "Minerve au collier," cf. Mon. Piot, VII, 1900, p. 163.

² Op. cit. p. 15.

³ Cf. Jacobsthal, Der Blitz in der orientalischen und griechischen Kunst.

⁴ Cf. above, p. 491.

⁵ Cf. above, p. 491.

good list of the copies known in 1900 was given by Pollak, Jh. Oest. Arch. I. IV, 1901, pp. 146 f. Cf. also Jahn-Michaelis, Arx Athenarum, pp. xiii, xxxv, 5-9, xxxvii, 6-10; Overbeck, Geschichte der griechischen Plastik, I⁴, pp. 350 f., 369 f.; Collignon, Histoire de la sculpture grecque, I, pp. 536 f.; Von Duhn, Kurzes Verzeichnis der Abgüsse nach antiken Bildwerken im arch. Inst. der Univ. Heidelberg, 5th ed., 1907, pp. 54-56. The heads in Naples (Aus der Anomia, pls. i, ii) and in London (Ancient Marbles in the British Museum, I, pl. xvi), though cited by Loeschcke, op. cit. p. 4, are omitted because they are probably not replicas; cf. Furtwängler, Meisterwerke der griechischen Plastik, p. 21¹.

A. STATUES

1. Varvakion statuette in National Museum, Athens, Brunn-Bruckmann, Denkmäler Gr. und Röm. Sculptur, pls. 39, 40.

2. Lenormant statuette in Athens, Brunn-Bruckmann, op. cit.

pl. 38.

3. Statuette in Madrid, Brunn-Bruckmann, op. cit. pl. 511; Arndt-Amelung, Photographische Einzel-Aufnahmen antiker Sculpturen (Einzelverkauf), Nos. 575, 576, 1510–1515. Cf. also Amelung, Jh. Oest. Arch. I. XI, 1908, pp. 194–196. Amelung thinks that only in the heads in Madrid and Copenhagen (No. 20 below) is there preserved "ein letzter Hauch phidiasischen Geistes."

4. "Minerve au collier" in Louvre, Brunn-Bruckmann, op. cit. pl. 512, Mon. Piot, VII, 1900, p. 161, Figs. 1, 2. Because of its colossal size Schreiber and Arndt thought it resembled the original more

than other copies.

5. Colossal Antiochus copy in Buoncompagni collection, Rome, formerly in Villa Ludovisi, Brunn-Bruckmann, op. cit. pl. 253, head only in Arndt-Amelung, op. cit. Nos. 274, 275. Overbeck, op. cit.

p. 350, gives first place to this copy.

- 6. Very free but colossal copy from Pergamum, in Berlin; Furtwängler, Ueber Statuenkopieen im Altertum, p. 14 (538); Kekule von Stradonitz, 'Ueber Copieen einer Frauenstatue aus der Zeit des Pheidias' (57th Winckelmannsprogram, 1897), p. 22, with reproduction of the head; Jb. Arch. I. V, 1890, p. 114, XXII, 1907, pp. 55 f. Die Altertümer von Pergamon, Bd. II, p. 59, and Bd. VII, Die Skulpturen, pp. 33 f., pl. viii (cf. also VII, 2, No. 380). Kekule thought it was the best copy artistically and came nearer to giving an idea of the original than other copies because of its size.
 - 7. Torso in Patras, overestimated in B.S.A. III, 1896-97, pl. ix,

pp. 121 f.; Smith, The Sculptures of the Parthenon, 2d ed., No. 300 A; Arndt-Amelung, op. cit. Nos. 1304–1305.

8. Torso in the museum of the aeropolis, Athens, Schreiber, 'Die Athena Parthenos des Phidias,' Abh. der phil.-hist. Classe der kön. sächs. Ges. der Wiss. VIII, 1883, pl. iv I; Collignon, op. cit. p. 542, considers this the best replica.

9. Torso in Palazzo dei Conservatori in Rome, Schreiber, op. cit.

pl. iii, E 1–3.

10. Torso in Villa Borghese, Rome, Schreiber, op. cit. pl. iv H.

11. Copy in garden of Villa Wolkonsky, now the residence of the American family Conghlin, Rome, Schreiber, op. cit. pl. iii D, 1, 2.

12. Headless statuette in Athens, found near the Enneacrunus, Ath. Mitt. XIX, 1894, p. 148. Probably same as that pictured Ath. Mitt. XXI, 1896, p. 284 (the reference in Daremberg-Saglio, Dictionnaire, p. 1928, n. 2, should be corrected to this).

13. Headless torso from Rome in the Somzée collection, Furt-

wängler, Sammlung Somzée, p. 12, and pl. ix, No. 12.

B. HEADS

14. Berlin, Antike Denkmäler, I, pl. 3.

15. Paris, Mon. Piot, VII, 1900, pp. 153 f., pl. xv.

16. Dresden, Arch. Anz. XIII, 1898, pp. 53 f.; Jb. Arch. I. XIV, 1899, p. 143.

17. Cologne, Loeschcke, op. cit. 1891, p. 1 f., pl. i, 1–3.

18. Verona, Museo lapidario, No. 54 (much damaged).

19. Florence (torso ancient but does not belong to head). Riccardi Palace, Dütschke, *Antike Bildwerke in Oberitalien*, II, 118; Amelung, Führer, no. 204; Arndt-Amelung, op. cit. Nos. 301, 302.

20. Copenhagen, Glyptothek Ny Carlsberg, Pollak, Jh. Oest. Arch.

I. IV, 1901, pp. 147 f., Fig. 171 and pl. iv.

21. Head from lower Italy belonging to Professor Pollak, Jh. Oest. Arch. I. IV, 1901, pp. 148 f., Fig. 172.

22. Small head in museum of the acropolis, No. 647, Jh. Oest.

Arch. I. IV, 1901, p. 148, Fig. 173.

23. Small bronze head from Carnuntum, Jh. Oest. Arch. I. VII, 1904, pp. 151 f., pl. i.

C. Reliefs in Marble

24. High relief of whole figure found at Pergamum in 1908; dedication to Athena Polias and Nicephorus by Silia Ammion; Arch. Anz. XXIV, 1909, p. 49; and Ath. Mitt. XXXV, 1910, pp. 511 f., pl. xxviii, 2. This relief was still in Pergamum on my last visit in 1910.

25. Attic reliefs more or less influenced by Athena Parthenos; Michaelis, Der Parthenon, pl. xv, Figs. 6–17; Arndt-Amelung, op. cit. V, Nos. 1212–14, 1237, 1277; Catalogue of Sculpture in British Museum, I, Nos. 771–773; Kekule von Stradonitz, Die griechische Skulptur² p. 123 (relief No. 881 in Berlin); Schöne, Griechische Reliefs, Nos. 48, 49, 55, 60, 62, 75, 76, 85; Schreiber, op. cit. pp. 575 f., 592.

26. Marble medallion in Corinth with head only, see Figs. 4, 5.

D. MINOR ARTS

- (a) Gems. (1) Jasper intaglio in Vienna, signed by Aspasius; Furtwängler, Die Antiken Gemmen, pls. xlix, 12; li, 16; Von Schneider, Album auserlesener Gegenstände der Antiken-sammlung, Wien, pl. xl, 9. The best reproduction is the enlargement in Loescheke, op. cit. pl. i, 4, or Ath. Mitt. XXXIII, 1908, pp. 113 f., Beilage, Fig. 4. (2) Other gems with much freer and poorer copies; Catalogue of gems in the British Museum, Nos. 637-638; Furtwängler, op. cit. pls. xxxviii, 39 (has griffin on cheek-piece), 45, 46; xliv, 66. (3) Pastes in Berlin; Furtwängler, Beschreibung der geschnittenen Steine, vi, 321; xviii, 1822; lxvii, 11181; p. 352, No. 11284; Jh. Oest. Arch. I. IV, 1901, p. 150, Fig. 175 (this last resembles the gem of Aspasius). The gem given by Murray, Sculptures of the Parthenon, pp. 135 f., pl. xv, as a copy of the Athena Parthenos should not be cited as a copy, as is done by Miss Bennett, A.J.A. XIII, 1909, p. 436, where the cippus with the owl is (wrongly, in my opinion) interpreted as a "pillar in columnar form." Amelung, Jh. Oest. Arch. I. XI, 1908, p. 194, also excludes this gem.
- (b) Bronze and Silver Coins and Tesserae. Attic tetradrachms. Coins of Side, Cappadocia, Lycia, Cilicia, Priene, Alexandria, Corinth, Amastris, Cyrrhus, Gortyn, Thessaly, Thrace, Macedonia, and other places; Lermann, Athenatypen auf griechischen Münzen, pp. 74–81, pl. ii; Imhoof-Gardner, Numismatic Commentary on Pausanias, pl. Y, Nos. 18–25; Catalogue of the Greek Coins in the British Museum, Attica, pls. viii, ix; Ionia, p. 239, Nos. 55–58, pl. xxiv, 13; Sitzb. der Berl. Akad. der Wiss. 1905, pp. 467–475 (where Dressel, contrary to Schrader [cf. Priene, pp. 110 f.], thinks Athena Polias at Priene is not a true copy of Athena Parthenos); Jb. Arch. I. XXII, 1907, p. 62, n. 13. On coins of Athens not till Hellenistic times, but elsewhere from the end of the fifth century B.c. on. Especially common on coins of the Imperial Age. In Berlin, also, a lead tessera, Z. Num. X, 1882, p. 152, also pictured Jahn-Michaelis, Arx Athenarum, pl. xxxv, No. 6.

(c) Jewelry. (1) Two gold medallions with pendants from Kertch, in the Hermitage of St. Petersburg, Ath. Mitt. VIII, 1883, pl. xv, 1,

2, and pp. 291 f.; Antiquités du Bosphore Cimmerien, pl. xix, i. (2) Necklace in possession of his Excellency Von Nelidow, formerly Russian ambassador to Rome, now to Constantinople. In the middle helmeted head of the Parthenos in three-quarters profile. South Russian or Ionic work of fourth century B.C. (3) Fibula in the same collection. Face of Parthenos in relief, showing helmet with three crests and necklace on neck. Bought in Vienna, but of Southern Russian provenance. These two are published with indistinct illustrations by Pollak, Klassisch-Antike Goldschmiede-Arbeiten im Besitze seiner Excellenz A. J. Nelidow, pl. xiii, No. 329, and pl. xvii, no. 486. (4) Another fibula to which Professor Pollak called my attention, like no. 3, is published on pl. xxvi, No. 208, of the Cataloque of the important collection . . . formed by the late Dr. S. Egger of Vienna (sold by Sotheby, Wilkinson and Hodge at London, 1891; present location unknown to me). (5) Gold disk from Crimea, Compte Rendu, 1865, pl. iii, 14; very free adaptation, with three simple crests instead of sphinx and Pegasi as on terra-cotta disk in British Museum (D 397) and vase-handle in Berlin, cf. (e) (5) below.

(d) Terra-cottas. (1) Two small medallions or disks in St. Petersburg from Elteghen, near ancient Theodosia, Ath. Mitt. VIII, 1883, pl. xv, 3, and pp. 310 f. (2) Similar disks in British Museum with very free adaptations of head of the type of Athena Parthenos, Walters, Catalogue of the Terra-cottas in British Museum, C 101, 833, 848; D 397 (= Fig. 72). Others in Louvre and Berlin, Furtwängler, Sammlung Sabouroff II, pl. 145. (3) Fragment of terra-cotta mould from Asia Minor with head in profile, Berlin, see Fröhner, Terrescuites de la collection Julien Gréau, p. 79, pl. xev; Loeschcke, op. cit. pp. 6, 12 f.; Arch. Anz. VII, 1892, p. 106 (Berlin, Inv. No. 8293). (4) Terra-cotta mould, complete, from Corinth, with head in front

view, published in this article.

(e) Ceramics. Askoi or gutti with relief of head. (1) One in the Arndt collection (now in the Glyptothek), Munich, published with indistinct photograph by Pagenstecher, Ath. Mitt. XXXIII, 1908, pp. 113 f., Beilage, Fig. 1; better illustration in a drawing in Pagenstecher, Die Calenische Relief-keramik (Ergänzungsheft des Jb. Arch. I. VIII), p. 24, Fig. 6, where p. 11, Pagenstecher says it is an askos and not a guttus, as was stated, Ath. Mitt. l.c. Much overrated by Pagenstecher, as a careful examination of the askos itself convinced me. Features not well expressed, cold and lifeless. [The relief on a guttus in Berlin given by Pagenstecher, Ath. Mitt. l.c., pp. 124–125, Beilage, Fig. 2, and Die Calenische Relief-keramik, p. 92, Fig. 41 (169 a), is hardly that of Athena Parthenos, but rather an Amazon or Roma or some other type of Athena. Similar gutti not cited by Pagenstecher exist elsewhere, as, for example, G 78 in the British Museum. Those given by Pagenstecher on which Roma is figured, pl. xviii, No. 185 e,

pl. xxi, No. 185 c; p. 96, Nos. 185 a-f are of a similar type. Guttus (G 38) in the British Museum from Cyrenaica, third century B.C., with poor copy of the head of the type of the Athena Parthenos with three crests. (3) Fragment of guttus in Berlin (Furtwängler, Catalogue, No. 3852) with relief of head in front view, very similar to coin-types of Sicily and Lower Italy, and in decoration of helmet to the mould from Corinth. Face, however, much inferior. From Curti near Capua, cf. Pagenstecher, Die Calenische Relief-keramik, p. 91, No. 166 a, pl. xxi. Ibid. No. 166 b also shows influence of the Athena Parthenos. (4) Guttus in the Arndt collection, Munich, with South Italian adaptation of type (has sphinx, Pegasi, necklace); cf. Pagenstecher, Die Calenische Relief-keramik, p. 91, No. 165, pl. xxi. (5) Attachment to vase-handle, in Berlin, in same case with mould, cited by Pagenstecher, Ath. Mitt. XXXIII, p. 132 (influenced by Parthenos, but not a true copy; three crests, but not in the form of sphinx or Pegasi). (6) Terra-cotta canteen in Gotha with same relief of head on both sides, like the terra-cotta disks and gold medallions, representing the head of Athena Parthenos, but with a Nike behind the left cheek-piece. Nike also in (d) 1, cf. Arch. Anz. xiii, 1898, pp. 193-194; Ath. Mitt. XXXIII, 1908, pp. 133 f.; Die Calenische Reliefkeramik, p. 24, Fig. 7.

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THE PANATHENAIC AMPHORA WITH THE ARCHON'S NAME ASTEIUS

IT may interest readers of the JOURNAL to know that the important Panathenaic vase, of which I gave a preliminary description without illustration in A.J.A. XIV, 1910, pp. 422-425, is now in the Ashmolean Museum at Oxford. The two illustrations which accompany this note I owe to the great kindness of Professor D. G. Hogarth, keeper of the Ashmolean Museum, who sent them to me with permission to make use of them. The vase, which had been crudely reconstructed when I saw it, was taken to pieces and several extraneous fragments removed. It has now been beautifully made up again by the artist of the Ashmolean Museum under the direction of Professor Hogarth, who will mention it in the next report of the museum. On the obverse the upper parts of the columns with the figures of Victory have been restored, and some small pieces have been inserted into the figure of Athena, but on the whole this side was fairly complete. On the reverse there is a great deal of restoration, but enough was preserved to warrant every important detail, including the relative positions of the two wrestlers and the attitude of the judge, with his right knee slightly bent forward. There is sufficient difference in glaze and color to make the restorations obvious. My statement (l.c. p. 423) that "the two nude wrestlers with right foot advanced are bending forward and probably seizing one another by the wrist" must be corrected in view of the new restoration, which seems much better to me. The wrestler to the right has his right foot forward, and that to the left his left foot. The right wrestler seizes with his left hand the one to the left by the right wrist, and places his right hand on his opponent's body under his outstretched left arm. I also failed to mention the rays at the bottom and to see the star which decorates Athena's shield. It is not visible in the poor photograph I have of the vase in its former condition, but probably careful examination has discovered traces justifying the restoration of the star, which is a frequent shield device (cf. Chase, *Harvard Studies*, XIII, pp.



FIGURE 1. — PANATHENAIC AMPHORA IN OXFORD; OBVERSE.

122 f.). Otherwise the description given before fits the new restoration of this Panathenaic vase with an archon's name

earlier by six years than any hitherto known to occur on vases. Seven of the Panathenaic vases with an archon's name are now



FIGURE 2. — PANATHENAIC AMPHORA IN OXFORD; REVERSE.

in England, but this one with the unique inscription, $\epsilon\pi l$ 'Astelo "arguments" (373–372 B.C.), is an important addition.

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THE DEVELOPMENT OF CHRISTIAN SYMBOLISM AS ILLUSTRATED IN ROMAN CATACOMB PAINTING

SINCE the publication of Wilpert's corpus of Roman Catacomb paintings in 1903, comparative study of Early Christian art has been greatly facilitated. It is now possible to consider the entire series of catacomb paintings as a whole, just as well as to pursue investigations of separate frescoes or of particular themes. To be sure, study based only on the corpus can take but little account of the relative size and arrangement of the respective pictures, their locations in the catacombs, and their immediate surroundings, all of which are important for the drawing of accurate conclusions, so personal examination of the originals is as necessary now as it ever was. The corpus, however, is exceedingly valuable, not only because of its absolutely faithful reproduction of the frescoes in respect to technique, but because it is intended to be a trustworthy preservation of originals which time will one day destroy.²

The grouping together of these several hundred plates of paintings has emphasized, for one thing, the essentially symbolic nature of Christian art of the first four centuries. It was scarcely before the fourth century that the didactic themes were introduced, and then naturally enough in response to the demand occasioned by the baptism of the unlearned and only semi-converted populace of the Roman Empire. Accordingly we see in the church mosaics not only the symbolic themes which would appeal to the understanding of the Christian

¹ Die Malereien der Katakomben Roms, Freiburg, i. B., 2 Vols. The same in Italian, Le Pitture delle Catacombe Romane, Rome.

² This can be observed even in the few years since the publication of Mgr. Wilpert's work. Yet most persons, in comparing the reproductions with the originals, fail to note that the frescoes were washed and cleansed before being photographed and copied, and that this work was done under the best possible conditions of light and atmosphere.

versed in the Scriptures, but also purely didactic themes teaching ignorant men the essential facts of Christianity. And also there was devised in this period of mosaics a series of symbolic themes addressed to unconverted men, but of such character that their persuasive and salutary intention could not be mistaken. This, of course, was altogether different from the symbolism of the pre-Constantinian period, which was intended to be a comfort and a stimulus to men who were certainly Christians.

The art of the catacombs was symbolic in every sense of the word. Not only did the themes themselves present symbolic truth, but even the treatment of the various themes was symbolic. Realism was of little importance in the subterranean paintings, and to such an extent is this true that they may well be characterized as impressionistic. Noah standing in a craft in shape and size very similar to a box is perfectly adequate to symbolize the story of the patriarch and his family and the animals in the ark sailing safely over the waters of the flood. And the theme thus constituted symbolically, and not realistically, symbolized in turn to the discerning Christian great doctrinal truths, such as baptism, regeneration, divine deliverance, and even the resurrection. This symbolic mode of presenting symbolic truth is justly counted by Mr. Lowrie as being to the distinct advantage of the entire series of catacomb frescoes.

The catacomb period as such continued over the first four centuries. During this time the symbolic thought of the Church underwent a certain development, as one would naturally expect. It is to be understood, of course, that the symbolic thought here referred to is that expressed by the people of the Church as distinguished from the formal symbols to be found in the abundant theological literature of the period. It is scarcely comprehended even yet what a rich mass of information the catacombs have given us concerning the belief and hope of the

¹ A positive illustration that the point of Christian doctrine was understood and appreciated by fourth century pagans is afforded in the frescoes of the judgment of Vibia in Pluto's court to be found in the catacomb of the Syncretists on the Via Appia. It is a manifest copy of the Christian theme of the judgment of the deceased before Christ's throne.

² 1 Peter, iii, 20, 21. Tertullian, De Baptismo, 8.

⁸ Lowrie, Monuments of the Early Church (Christian Art and Archaeology), pp. 196, 197.

common man, the average Christian, for which one may search in vain the apologetic, explanatory, or anti-heretical writings of the Fathers. The development of this symbolic thought is illustrated by the treatment accorded the various themes portrayed. It may therefore be traced by the simple expedient of observing the introduction and relative popularity of the respective themes, as well as their decline and rejection. A moderately accurate estimate of the prevailing sentiment of each century, and even of each generation, may be attained by such observation. All that is attempted here is a rather general statement of the development of symbolic thought as measured by centuries.

In the following tables the list of themes is given with the number of times that each theme is treated in the frescoes of the Roman catacombs during the several centuries. series is thus presented in chronological order, so that it will be a simple matter to glance at the tables to determine what themes were introduced in each century, how long they were continued, and how popular they were during the centuries. The tables, therefore, will give an indication of the esteem in which any theme was held by contemporaries. This estimate will, as a rule, be trustworthy, because sufficient paintings have been discovered and preserved to permit us to formulate generalizations. However, it must always be remembered not only that countless paintings were ruthlessly destroyed in the barbarian and Saracen invasions, but also many more have been stolen and ruined by modern vandals, some of which had been noted by explorers in the time of the Renaissance. Besides this, large areas yet remain to be excavated, and nobody can tell what may be found in them. If all the paintings were at hand for examination, doubtless the ratios existing at present between the popularity of such and such themes would have to be altered, but probably not very much. Enough are at hand and are distributed sufficiently to establish the belief that they are representative both in chronological order and in ratio.

The statistics contained in these tables are based on Wilpert's *corpus*. The plates in his *corpus* are arranged more or less in chronological order, but not all the paintings are repro-

¹ Paintings once noted but now destroyed are included in the tables with the + sign in front of the number for each century. Most are of the fourth.

duced. Practically all discovered to the date of publication are enumerated in the text, however, and also with the frescoes of each theme in chronological succession. These tables simply present them in convenient form for comparative study and are made from the text and plates.

Wilpert's chronology is followed throughout. It is accepted universally, even by those who do not agree with his interpretation of themes.² A defence of this chronology may not be attempted here, save to point out that it is founded on scientific criteria, such as the quality and number of layers of stucco, the technical execution of the paintings, all the details of the compositions, including the styles of clothing and hairdressing, the laws of symmetry and grouping, the position of the painting in the catacomb, with all that may be gathered from such position, particularly the valuable epigraphic evidence, as well as information to be found in the itineraries, guide books, and other writings of early mediaeval pilgrims relative thereto.

Of these 132 subjects or themes it will be observed that 20 are first century in origin, 34 are second, 22 are third, 49 are fourth, and 7 are fifth century and later.³ Considering the nature of the themes of the several centuries we cannot help remarking a considerable difference. Thus, in the first century they seem to be subjects taken from nature, such as were common in contemporary pagan art, and used largely for decorative purposes. The list includes dolphins, vine and flower designs, cupids, peacocks and other birds, animal forms, a sea monster, ideal forms, landscape genre pictures, a fishing scene, and various decorative designs.⁴ Regarding these first century pictures it must be remembered that they are found exclusively

¹ The *corpus* also (in Supplements I and II) arranges the paintings of each catacomb, and gives a chronological order of all the frescoes.

 $^{^2}$ Cf., e.g., Von Sybel, in his chapter on catacomb painting in Vol. I of his Christliche Antike.

³ It must not be supposed that because the sum total of the representations of the themes enumerated is 1465 that number of paintings exists in the catacombs. In the enumeration above the various pictures have been dissected into their component parts, and the themes that are particularly important for symbolic or historical reasons have been thus isolated, so that the list contains a number of duplications, and is not entirely consistent in scheme.

⁴ Second half of the first century, catacomb of Domitilla. Wilpert, *Malereien*, pl. 1 ff.

in the catacomb of Domitilla in the hypogeum of the Flavian family, and in a room known as the "oldest cubiculum," and in the catacomb of Priscilla in the hypogeum of the well known Acilian family. So they are not widely distributed, and exist in only one or two examples each. All that they can be said to do is to indicate the link connecting Christian art with pagan art historically, and to mark the beginnings of the Christian. They give an idea of what Christian art would have been like if it had existed in any great measure.

There are, however, several pictures from Biblical sources in this collection, Daniel between the Lions, Noah, and the Good Shepherd. Cupid is also represented as the Good Shepherd, in the type of the Pasturing Shepherd. The Christian Good Shepherd was the King of Love, and the earliest artists, in their embarrassment at originating symbols of divine import, did not hesitate to make use of appropriate attributes, wherever they found them. The pagan Cupid as shepherd served their purpose very well, although it is reasonable to look for the origin of the Good Shepherd of the catacombs in the Scriptures.

The three Biblical themes originated in the first century are adequate only to announce the character of Christian art of the next three centuries. They declare that it will be symbolic. The reason for this prevailing symbolic quality is not hard to determine. The early Christian thought a great deal about the deep truths of his religion. His meditation was guided largely by the sacred writings which he possessed. If he wished to decorate at all the sepulchre of his dear ones with fresco paintings it would be only natural that he should base such decoration on the Scriptures, and being decoration it would have to portray some scene or action. That is, a decoration could hardly express the theological doctrines of St. Paul arranged in logical order as contained in his Epistles. A picture was necessary, and a picture rich in meaning with a point appropriate to its use. The cycle of catacomb themes is limited at once from the very fact they were selected as being appropriate for catacombs. It is thus seen that the reason why early Christian art is symbolic is not because of any intention of concealing mysteries, but because of the necessity of basing it on a distinctive kind of pictures, as well as because of the pleasure the symbolism gave to the discerning individual Christian when he contemplated the pictures.

The connection with pagan art and pagan custom is further illustrated by a painting of the funeral banquet which formed such an integral part of the ceremonies of interment. While there are only four treatments of this theme in the catacombs, the custom was generally observed by Christians, just as by pagans, and with no offence to their religious scruples. The funeral feast was regarded as being a regular part of the burial duty toward the deceased, as much so as providing them with sarcophagi, or bearing them to their *loculi* in the catacombs. Self respect demanded that these feasts be observed, as well as those maintained on the anniversaries of death or deposition.

In the second century, and early in the century, the frame and groundwork of Christian catacomb symbolism was evolved, and its character fully determined. Here we find expressed in symbolic guise the great doctrines of the scheme of salvation that comfort and reassure the Christian in the thought of death and brighten his hope beyond the grave. In viewing these paintings he would call to mind the divine nature of Christ as attested by His birth from the Virgin and by His miraculous acts, and the witness of the Old and New Testaments to the same. Then he might contemplate Christ's soteriological work. especially as applied to the deceased. He would observe frescoes that both represent and symbolize the sacraments, affording grace for eternal life. Particularly would he find the fundamental elements of Christian eschatology emphasized after death the judgment, and in the end the resurrection, also heavenly felicity for those whom Christ saved. Continually would be contemplate God's grace and the spiritual nature of the Christian life, especially in its relation to the Kingdom of God.

This may be indicated briefly in outline:

I. The Incarnation
Isaiah's Prophecy (1s. vii. 14)
Adoration of the Wise Men
Annunciation

Christological Themes

II. Divine Nature of Christ
Miracle of the Paralytic

Miracle of the Voman with an Issue of Blood

(Raising of Lazarus)

Soteriological Themes

- I. Christ as Agent The Sacrifice of Isaac "Behold the Lamb of God"
- II. The Grace of Christ as Saviour The Good Shepherd Orpheus (Susannah)
- I. Salvation from Sin and Death Daniel among the Lions Noah The Babylonian Children Susannah (Christ's Miracles) Ship in Storm
- II. The Last Judgment Christ as Judge
- III. The Resurrection The Seasons The Raising of Lazarus Jonah (?)
- IV. Heavenly Felicity Introduction into Paradise Sheep in Green Pastures Deceased as Saints The Orant 1
 - The Woman of Samaria (the Living Water which affords Eternal Life).

I. Baptism The Rite of Baptism

Moses striking the Rock Fisherman Paralytic healed at Pool of Bethesda Noah

II. The Eucharist

Breaking of Bread Eucharistic Feast

Multiplication of Loaves

The "Break-fast" by the Sea of Galilee after the Resurrection

Eucharistic Tripods, Baskets of Loaves, Fish, Wine Vessels, etc.

The third century mainly repeats what had been originated in the second, and the great majority of the themes are con-

Eschatological Themes

Sacramental Themes

¹ The Orant has never been interpreted satisfactorily.

tinued in increasing ratio in the fourth. Very little that was new was added in the third century, and the new element consists chiefly in more varied patterns for purely decorative purposes. Among the symbolic themes God's omnipotence and grace are further enlarged, and there seems to be a particular realization of the doctrine of sin, *i.e.* original sin. Adam and Eve are treated four times.

In this century the artists overcome their reluctance to paint Christ realistically, and depict Him as giving His New Law to men. The apostles, including St. Peter, are also painted, but it is manifest that the portrait characteristics depend at the most only on tradition. These pictures belong to the latter half of the century, and proclaim the beginning of the Apocalyptic cycle which received extensive development in the fourth century and later.

Several miracle themes are added in the third century, as those of the Blind Man and the Leper. God's providence in salvation is further indicated by the themes of Tobias, Job, and David. Eucharistic symbolism is increased by the theme of the miracle of the Wine at the marriage feast at Cana of Galilee. It was used in connection with the miracle of the Multiplication of Loaves to symbolize the eucharistic elements, the Fish having by this time developed from its eucharistic symbolism to that represented in the acrostic, as Professor Morey has pointed out.

The Woman of Samaria ceases in this century. Several odd themes appear, such as isolated scenes from real life, including the activities of the fossors, and one that seems to represent the act of veiling a consecrated virgin. One of the so-called refrigerium pictures occurs in this century, further pointing to the apocalyptic characteristic of the fourth.

In the fourth century the themes mentioned above are repeated in greater ratio, but with more or less crudity of expression. Yet the fourth century marks a turning point in Christian symbolism. The real change came as a result of Constantine's edict and reflects the changes that took place in the composition of the Church after the peace. An immense

 $^{^1}$ Cf. Tertullian's ideas on this subject as contained in his tract, De Virginibus Velandis.

number of persons were admitted who both originated and developed the cult of the Saints and Martyrs and Apostles, and found artistic background for this in the Apocalypse.

The cult arose, doubtless, in a natural enough way: The individual admitted his sinful condition. He was not only afflicted with the guilt of Adam's sin (Adam and Eve are treated fourteen times in this century), but because of his own transgressions was decidedly unworthy. The glorified Christ had saved him, but in his intercessions why not entreat the good offices of the apostles and martyrs who, because of their sufferings, must be very dear to Christ? The memory of the martyrs was still fresh in Rome, and the apostles Peter and Paul were credited with the founding of the Roman church. In some such way as this, step by step, as the inscriptions also testify, the cult arose, and was accepted readily by those who were perfectly willing to exchange Mithras, Isis, and Ceres for SS. Mary,¹ Peter, Paul, Lawrence, Sebastian, Felicitas and her seven sons, etc.

Artistically, we find that the mysterious glory of the Apocalypse seemed to appeal to those who expressed their cult in fresco, and from the fifth century on we know how magnificently it was worked out in the great church mosaics. Symbolism was thus enriched in some respects, such as in mystery and complexity, but it lost the simple depth of thought contained in the frescoes of the second and third centuries.

The characterization given above of the new element in the symbolism of the fourth century is demanded by the numerous pictures of Christ in the college of the apostles, saints, and martyrs, the *refrigerium*, the Evangelists, angels, the cross and nimbus, and the mountain whence flow the four evangelical streams which were painted in that century. Here also belongs the Agape, in all probability.

These are not the only themes added in this century. The symbolism of the previous centuries is increased by a number of appropriate subjects. There are several more miracles, such as the Healing of the Demoniac, the Rain of Manna, which

¹ There is no trace of Mariolatry as a cult, however, till the fifth century in Rome.

probably belongs to the eucharistic cycle, and the Raising of the Daughter of Jairus. This last theme is certainly a symbol of the resurrection, as is perhaps the fresco of the Translation of Elijah.

An especial emphasis seems to be placed on the doctrine of the person of Christ, conformably to the extensive controversies that agitated the theologians of the period. His human and divine natures in one personality are set forth in an addition to the Madonna cycle of sixteen frescoes, including the Nativity at Bethlehem and the prophecies of Balaam and Micah.¹

A reference to the customary test applied to Christians in the days of persecution is very probably found in a treatment of the three Hebrew children before Nebuchadnezzar's image, the image consisting of a herm of the monarch. God's deliverance is further symbolized by a painting of Moses and Aaron persecuted by the Jews. Moses is also depicted removing his sandals in the presence of God. Peter's humiliation is treated once, as is the parable of the Wise and Foolish Virgins.

In the fourth century there are a number of themes from real life, evidently referring to the occupation of the deceased. Thus, the charioteer who won in the circus has also run his earthly race and will receive the crown from a winged Victory. A soldier's portrait is found, as well as various pagan subjects such as Oceanus. Oceanus may have referred to the sea-faring occupation of the man whose tomb he adorns. There are also scenes from the shop of the miller, the baker, the grain dealer, the herb woman, etc. There are also a few new ideas in geometric decoration.

Paintings from the fifth to the ninth century are found in the Roman catacombs, and continue the apocalyptic characteristic of the fourth in accordance with contemporary ideas and in the full wealth of Byzantine expression. A certain matter-offact quality is now to be observed, as in the frescoes at the tomb of the martyr bishop Cornelius, in the catacomb of Callixtus. The pictured saints look as if they had a perfect right to be where they are, and might give valuable assistance to those who entreated them. These pictures conform in all respects to

¹ Num. xxiv. 17; Micah v. 2.

the recognized canons of the Byzantine art of the period, and are like the corresponding mosaics.

In the catacomb of St. Valentine a curious series of seventh century frescoes is observed, consisting of scenes of the nativity and the crucifixion. This is the only picture of the crucifixion in the entire field of catacomb art, and is one of the earliest paintings of the theme yet discovered.

Such is an outline sketch of the development of symbolic thought among the people of the Church during the first four centuries, as illustrated in catacomb painting. Beginning with inoffensive classic types, the Christian artists rapidly created a series of paintings that expressed in symbolic form the salutary principles of their religion and their bright hope of the life to come. This underwent a constant development, both by confirming in numerous repetitions the themes already elected, and by adding new themes of similar and different import to those previously chosen. Then, in the fourth century, an entirely new series was originated in response to the cult of the martyrs. By an examination of the themes as tabulated it is possible thus to trace the development of popular religious thought. It is reflected significantly in the paintings. It is to be observed that while this corresponds in general with what we have always known concerning the history of the early Church, a considerable amount of information is obtained concerning matters of An entire series of symbols is added to the theological detail. ones of the ante-Nicene Fathers. Because of their simplicity they are much more refreshing than the fanciful allegorical wanderings and arid speculations of many of the verbose Fathers. But their chief value consists in the fact that they reflect accurately the thought of the Christian people.

TABLE OF PAINTINGS IN THE CATACOMBS 1

Number	Subjects		I	II	III	IV	LATER	TOTAL
1	Grape Vine Designs		1	1		4	-	6
2	Cupids		2	1	3	11		17
3	Birds (general)		1	9	22	67	1	100
4	Peacocks		1	6	7	8	_	22
5	Decorative Patte	rns						
	(varied)		5	$-\frac{9}{2}$	$\frac{29}{3}$	$\frac{71}{2}$	1	115
6	Dolphins	• •	1			إلعاسبيي		8
7	Daniel among Lions		1	2	1/2 1	α 2		
					ψ 1	1/2 4		
					2/2 5	ψ 6		
					$\omega \frac{6}{13}$	2/2 8		
					13	20		l .
						+3		
						23		39
8	Fishing Scenes		1_	2				3
9	Animal Groups	,	1	1	10	4	1	17
10	Noah		1	a 1	1/2 2	α 1		
					ψ 2	1/2 4		
					2/2 3	ψ8		
					ω 2	2/2 7		
					9	20		
						+4		
						24		35
11	Asters		1					1
12	Landscape, and G							
	Pictures		2		2	1	-	5
13	Ideal Heads		1	4	1	4	Tripleton and the second	10
14	Funeral Banquet		1		2	1	white	4
15	Cups, Vases, etc		1	6	8	17		32
16	Good Shepherd		3	11	29	53 + 13	1	110
17	Ideal Human Figures		1			7		8
18	Cupid as Shepherd'.		1					1
19	Sea Monster		1	2	2	1		6
20	Sheep and Milkpail.		1	1	5	2		9
21	Moses striking Rock		_	5	1/2 3	1/2 15		
					2/2 6	ψ 13		
	,				ω3	2/2 18		}
					12	46		
						+5		
								0.0
						51	-	$\frac{68}{19}$

 $^{^1}$ The abbreviations a, $\psi,~\omega,~1/2$ and 2/2 indicate the beginning, middle, end, first half and second half respectively of the century listed in Roman numerals at the head of the column.

Number	SUBJECTS	I	11	III	IV	LATER	TOTAL
23	Baptism		α 1 1/2 1 2/2 2 4	$1/2 1$ $\psi \frac{1}{2}$	2/2 2	1	635
			4	$\left \psi\right +\frac{1}{3}$			10
24	The Seasons		$\overline{}$	1	5		8
25	Susannah		1	1	4		6
26	Breaking of Bread	_	1				1
27	Sacrifice of Isaac		a 1	Ψ 1	1/2 4		
			$2/2 \underline{1}$	2/2 2	ψ 3		
			2	ω 2			
				5	2/2 5		
					ω 1		
					13		
					+1		21
28	Raising of Lazarus		<u>α 1</u>	1/2 3			
40	italising of Lazarus		1/2 1	$\psi 1$	α 3 1/2 11		
			2/2 2	2/2 2	ψ 8		
			$\omega 2$	ω 1	2/2 16		
			6	7	38		
					+ 3		
				,	41		54
29	Orants	_	5	57	92	3	157
30	Deceased as Saints	=	3	2	13	_	18
31	Behold the Lamb of God .	_	1/2 1			<u> </u>	1
32	Woman of Samaria	-	1/2 1	1/2 1			
			$2/2\frac{1}{2}$	$\psi \frac{1}{2}$			
33	Woman with Issue of Blood		$\frac{2}{1/2 \ 1}$	2	$\frac{-}{2}$		<u>4</u> 5
$\frac{-33}{34}$	Prophets and Prophecy	_	$\frac{1/2}{1/2}$ 1	$\frac{2}{+1}$	$\frac{2}{1}$		3
35	Virgin and Child	_	$\frac{1/2}{\alpha}$	$\frac{+1}{1/2}$	$\frac{1}{1/2}$ 3		
90	viigin and Omid	-	1/2 1	2/2 3	$\psi 2$		
			$\frac{1}{2}$	$\frac{1}{4}$	2/2 7		
				+1	$\overline{12}$		
				5	+4		
					$\overline{16}$	2	25
36	Christ as Judge		2	4	. 9		15
37	Genius	_	2		3		5
38	Jonah	-	1/2 1	1/2 2	a 2		
			2/2 3	¥ 4	1/2 12		
			$\frac{\omega}{8}$	2/2 7	ψ7		
			8	$\frac{\omega}{17}$	$\frac{2/2}{27}$		
				1.	+6		
					33		58
		1		1			

Number	SUBJECTS	I	II	III	ιv	LATER	TOTAL
							1026
39	Fish—separate		3	1			4
40	Unidentified Themes	_	1	1	4		6
41	Orpheus		1	2	$\frac{2}{}$		5
42	Tripods (eucharistic)	_	2				2
43	Baskets of Bread (isolated)	_	1	1	1		3
44	Introduction into Paradise	-	1	4	6	_	
			$\frac{?}{2}$				12
45	Eucharistic Meal	_	2/2 2		1/2 4		
			ω 2		ψ 3		
			$\frac{1}{4}$		7		11
46	Paralytic Healed		α 1	- √ 3	<u>α 1</u>		
			2/2 1	2/2 2	1/2 2		
			$\frac{1}{2}$	ω 1	ψ 2		
				$\frac{1}{6}$	$\frac{7}{2/2} \frac{7}{6}$		
					11		
					+1		1
					12	_	20
47	Multiplication of Loaves .		${2/2}{1}$	$\frac{1}{2}$	1/2 5		
	•			$\psi 2$	ψ6		
				$\frac{7}{2/2}\frac{1}{1}$	2/2 9		
				ω 4	$\frac{1}{20}$		
				$\frac{1}{9}$	+ 2		
					$\frac{1}{22}$	_	32
48	Crown of Leaves		1	- 3	3		7
49	Sheep (not Good Shep-						
	herd)	_	2	8	17	1	28
50	Annunciation		1	1			2
51	Roses	_	1	4	6		11
52	Fossors		1	6	3		10
53							1 10
00	Gestures of Frayer, Adora-						10
00	Gestures of Prayer, Adoration, etc. (not orant)		1	1	2		
54	tion, etc. (not orant) .	_	1	1	2	_	$\frac{10}{4}$
	tion, etc. (not orant). Ship (other than Jonah).	=		1			4
54	tion, etc. (not orant) . Ship (other than Jonah) . Christ as Teacher, Giver	=		1	1		4
54	tion, etc. (not orant) . Ship (other than Jonah) . Christ as Teacher, Giver	=					$\begin{bmatrix} -\frac{4}{2} \end{bmatrix}$
54 55	tion, etc. (not orant) . Ship (other than Jonah) . Christ as Teacher, Giver of New Law Amor and Psyche			1	8		$\begin{bmatrix} -4 \\ -2 \\ 9 \end{bmatrix}$
54 55 56	tion, etc. (not orant) Ship (other than Jonah) Christ as Teacher, Giver of New Law. Amor and Psyche David (with sling)			1	8		$\begin{bmatrix} \frac{4}{2} \\ \frac{9}{2} \end{bmatrix}$
54 55 56 57	tion, etc. (not orant) . Ship (other than Jonah) . Christ as Teacher, Giver of New Law Amor and Psyche			1 1 1	8 1 - 2		$ \begin{array}{c c} & 4 \\ \hline & 2 \\ \hline & 9 \\ \hline & 2 \\ \hline & 1 \\ \hline & 3 \\ \end{array} $
54 55 56 57 58	tion, etc. (not orant) Ship (other than Jonah) Christ as Teacher, Giver of New Law. Amor and Psyche David (with sling) Job			1 1 1 1	8 1	=======================================	$egin{array}{c} 4 \\ \hline 2 \\ \hline 9 \\ \hline 2 \\ \hline 1 \\ \hline \end{array}$
54 55 56 57 58 59	tion, etc. (not orant) Ship (other than Jonah) Christ as Teacher, Giver of New Law. Amor and Psyche David (with sling) Tobias Job Healing of Blind Man			1 1 1 1 1 2	$ \begin{array}{c c} & 1 \\ & 8 \\ & 1 \\ & - \\ & 2 \\ \hline & 6+3 \\ \end{array} $		$ \begin{array}{c c} & 4 \\ \hline & 2 \\ \hline & 9 \\ \hline & 2 \\ \hline & 1 \\ \hline & 3 \\ \hline & 11 \end{array} $
54 55 56 57 58 59 60	tion, etc. (not orant) Ship (other than Jonah) Christ as Teacher, Giver of New Law. Amor and Psyche David (with sling) Tobias Job Healing of Blind Man Healing of Leper.			1 1 1 1 1 2 5	$ \begin{array}{c c} & 1 \\ & 8 \\ \hline & 1 \\ & - \\ \hline & 2 \\ \hline & 6+3 \\ \hline & 1+1 \end{array} $		$ \begin{array}{ c c c } \hline & 4 \\ \hline & 2 \\ \hline & 9 \\ \hline & 2 \\ \hline & 1 \\ \hline & 3 \\ \hline & 11 \\ \hline & 7 \\ \hline \end{array} $
54 55 56 57 58 59 60 61	tion, etc. (not orant) Ship (other than Jonah) Christ as Teacher, Giver of New Law. Amor and Psyche David (with sling) Tobias Job Healing of Blind Man Healing of Leper Unclassified Miracle Scenes			1 1 1 1 1 2 5	$ \begin{array}{r} $		$ \begin{array}{ c c c } \hline 4 \\ \hline 2 \\ \hline 9 \\ \hline 2 \\ \hline 1 \\ \hline 3 \\ \hline 11 \\ \hline 7 \\ \hline 3 \end{array} $
54 55 56 57 58 59 60 61 62	tion, etc. (not orant) Ship (other than Jonah) Christ as Teacher, Giver of New Law. Amor and Psyche David (with sling) Tobias Job Healing of Blind Man Healing of Leper.			1 1 1 1 1 2 5 2	$ \begin{array}{r} $		$ \begin{array}{ c c c } \hline 4 \\ \hline 2 \\ \hline 9 \\ \hline 2 \\ \hline 1 \\ \hline 3 \\ \hline 11 \\ \hline 7 \\ \hline 3 \end{array} $
54 55 56 57 58 59 60 61 62	tion, etc. (not orant) Ship (other than Jonah) Christ as Teacher, Giver of New Law. Amor and Psyche David (with sling) Tobias Job Healing of Blind Man Healing of Leper Unclassified Miracle Scenes			1 1 1 1 2 5 2 1 1/2 1	$ \begin{array}{r} $		$ \begin{array}{ c c c } \hline 4 \\ \hline 2 \\ \hline 9 \\ \hline 2 \\ \hline 1 \\ \hline 3 \\ \hline 11 \\ \hline 7 \\ \hline 3 \end{array} $

Number	SUBJECTS	I	II	III	IV	LATER	Тотац
0."							1233
65	Adam and Eve	-		ψ 1	a 1		
				2/2 2	1/2 5		
				$\omega \frac{1}{1}$	ψ 1		
				4	$\left \begin{array}{c} 2/27\\ \hline 14 \end{array}\right $	_	18
66	Veiling of Consecrated						
	Virgin	_		1		_	1
67	Christ (without particular						
	attributes)	_		1	15	2	18
68	Daniel (not with lions) .	_		1]
69	Apostles	_		1	4		E
70	Martyr with Crown	_		1		2	3
71	St. Peter	_		1	2		5
72	Shepherd milking Sheep .			2		_	2
73	Cup Bearer	_		1			1
74	Refrigerium	_	_	1	3	_	4
75	Inscriptions of Note		_	4	19	8	31
76	Masks		-	1	_		
77	Daughter of Jairus	-	_	_	a 1		1
78	Nebuchadnezzar's Image .	_	_		1+1		2
79	Nebuchadnezzar	_	_		1 + 1	_	2
80	Saints in Presence of						
	Christ				1	3	4
81	Saints crowned by Christ				1	2	3
82	Christ in midst of Apostles		_	_	14		14
83	Oceanus	_	_		1		1
84	Caduceus	_			1		1
85	Horses	_			2	_	2
86	Charioteer and Chariot .	_			1		1
87	Victories	_			1	_	1
88	Kanephora				2	_	2
89	Runner		_		1		1
90	Muses		_		1		1
91	Soldier	_	_		1		1
92	Weapons	_			1		1
93	The Manger (Presepio) .				2	_	2
94	Eucharistic Symbols						
	Bread and Wine (iso-						
	lated)	_	_		2		2
95	Shepherds of Bethlehem .				1		1
96	Balaam	_			3	_	3
97	Helios				1	_	1
98	Tricliniarch	_			1		1
99	Serpent:				3		3
100	The Evangelists				1		1
101	Keys				1		1

Number	Subjects	I	11	III	IV	LATER	TOTAL
							1374
102	Agape				4 + 2	_	6
103	Concealed Cross		_		1		1
104	Moses (other than at rock)	_			6		6
105	Wise and Foolish Virgins				2		2
106	Triptych		_		1	_	1
107	The Cross				3	5	8
108	R and Variations				9		9
109	SS. Peter and Paul	_	_		7.		7
110	Wolves				2		2
111	Opus Alexandrinum				1	-	1
112	Mss. Rolls and Cases for						
	Same	_	_		6	********	6
113	Angels	_			1	1	2
114	Nimbus	_	1(?)		8	10	18
115	Multitude satisfied with						
	Bread	_	_		- 1		1
116	Martyrs				2	-	· 2
117	The Moon		-	_	1		1
118	Man with Roll	_			1		1
119	Moses and Aaron perse-						
	cuted by the Jews				1		1
120	Bethlehem	-			1	November 1	1
121	Translation of Elijah				1		1
122	Peter's Denial	-			1		1
123	Rain of Manna	-			1		1
124	Healing of Demoniac	-	_		2		2
125	Mountain with Four	-					1
	Streams	_			1		1
126	Jewelled Cross	-				ω V 1	
						VI or 1	
						VII }	
						IX 1	
						$\bar{3}$	3
127	Books			_		ω V 1	1
128	St. John the Baptist	-		_		VI or 1	1
						VII	
129	Visitation of Mary	-				VII 1	1
130	Bath of the Christ Child .	-				VII 1	1
131	Christ Child in Cradle	-		_	-	VII 1	1
132	Crucifixion and Group at						
	the Cross		_			VII 1	1
							1465

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THE EL-TEKKÎYEH INSCRIPTIONS 1

On the twenty-first day of November, 1910 (at the suggestion of the Rev. J. E. Hanauer, the veteran archaeologist of Damascus), with two of my students, Messrs. C. H. Lager and W. C. Wood, I visited the el-Tekkîyeh station of the



FIGURE 1. — EL-TEKKÎYEH, BY THE RIVER BARADÂ IN ANTI-LEBANON, LOOKING NORTHWEST.

French railway, thirty-four kilometers from the Beramke station at Damascus, and passed six hours in examining three

¹ In the examination of the inscriptions on the spot Mr. Wood was of the greatest service, owing to his practical skill in the determination of the letters. He also took many photographs, of which the three broad fragments of Columns B and C are fair samples. Mr. Lager has given by far the greatest amount of time to all the problems involved; he suggested also the idea of connecting the name of Quietus with the rebuilding of the Roman road from Heliopolis (Ba'albek) to Damascus, and to him are due in their entirety the readings, actual and conjectured, for Column C.

Roman milestones opposite the station, in copying the inscriptions contained thereon, and in taking photographs of them. The present relative position of the columns is of no moment, since they were removed in 1893 two kilometers to the westward from the railway gap, where they had been buried, probably for centuries, 10 feet below the surface. Column A (see below) is of a reddish white marble, Columns B and C, of limestone. The letters of the A^1 inscription are 3 inches high, those of the A^2 and B inscriptions, $1\frac{3}{4}$, and of C, $1\frac{1}{9}$ inches.

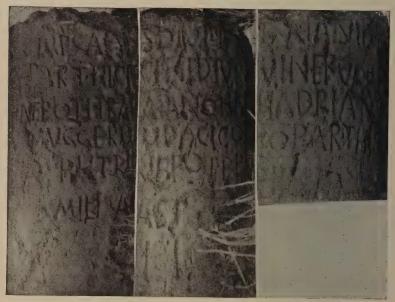


FIGURE 2. — THE INSCRIPTION OF HADRIAN. COLUMN A1 (OBVERSE).

For the rest, the measures given in Clermont-Ganneau's Recueil d'Archéologie Orientale, II (1898), pp. 35 sq., as furnished by the late M. J. Löytved, consul at Beirût for Denmark, Sweden, and Norway, are approximately correct, and the testimony of three of the inscriptions is given in substance, though mistakes were made in the decipherment, and no facsimiles were given. In these two facts lies our excuse for presenting this supplementary report on these interesting stones.

 $^{^1}$ Cf. the same report in $\it Revue~Arch\'eologique,$ troisième Série, XXX, 1897, pp. 234 $\it sq.$, and the inscriptions reproduced in $\it C.I.L.$ III, Sup. 14177.

The marble miliarium (Column A) was probably erected early in the reign of Hadrian, 117 A.D., and the obverse A¹ (Fig. 2) was then engraved upon the stone. In the reign of Constantine the Great, between 333 and 337 A.D., the reverse A² (Fig. 3) was cut upon the Pillar of Hadrian. It will be observed that the third line of this inscription had to be prolonged into the space between the second and third lines of the Hadrian writing.

The completed text of Column A¹ is as follows:

IMP(ERATORI) CAES(ARI), DIVI TRAIANI
PARTHICI FIL(IO), DIVI NERVAE
NEPOTI, TRAIANO HADRIANO
AUG(USTO) GERM(ANICO) DACICO PARTHICO
P(ONTIFICI) M(AXIMO), TRIB(UNICIAE)
POT(ESTATIS), P(ATRI) P(ATRIAE)
MIL(IA) PASS(UUM)

The e and r are so indicated because the original is somewhat mutilated here, but the letter taken for E is as nearly like it as anything else, and in the photograph the R appears nearly complete.

The V, read by Mr. Löytved just before Aug., is simply a break in the marble, and the O in Parthico, neglected by him, is as clear as it could possibly be.

The use of Augustus, indicating the ruling emperor, for divus, which is frequently attributed to the deified deceased monarch, shows that the monument was set up during Hadrian's reign. He succeeded his adoptive father, Trajan, as emperor in August, 117 A.D. He counted his TR. P. II from December 10, 117, and his COS. II from January 1, 118, and the renewal occurred each year on these dates. In 135 A.D., when he had returned from Palestine after the dearly-bought victory over the Jews at Bether (Bittîr), the Senate conferred upon him the title IMP. II. The absence of a number after the Trib. Pot. of our inscription suggests a date for it between August and December 10, 117 A.D.

It is worth while to contemplate a possibility respecting the

erection of this monument. We may remind ourselves, then, that while Trajan was subduing the Parthians during his latest years, the Jews in Palestine and the neighboring regions rebelled against him and attempted to expel the Romans from their country. The emperor therefore ordered the Mauritanian prince, Lucius Quietus, to purge the provinces of the Jews.



FIGURE 3. — THE CONSTANTINE INSCRIPTION. COLUMN A2 (REVERSE).

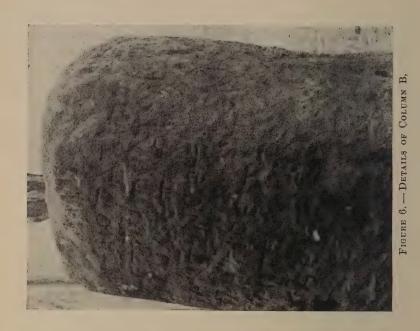
In consequence of his strict obedience to this order, the legate, about 116 A.D., was promoted to the governorship of the contested territory. Suddenly Trajan died, and his successor was compelled to visit the East and to advance as far as Egypt in order to restore tranquillity. It is likely, then, that Quietus, who was responsible for the public roads and would be particularly anxious to win the favor of the new emperor now

approaching his land, ordered his cities and districts to repair the imperial road between Damascus and Heliopolis (Ba'albek), and that the people of Abila, the present Sûk Wâdy Baradâ, then the capital, of the tetrarchy of Abilene (Luke iii. 1),



FIGURE 4. — THE SECOND CONSTANTINE INSCRIPTION. COLUMN B.

erected this marble column two Roman miles to the westward of their city. Since Trajan had distinguished himself so much in the Parthian wars, and had adopted in the summer of 116 A.D. the title *Parthicus*, it is natural that the governor should honor





the new emperor with the same epithet. This appears to be the first time that *Parthicus* is found in the Oriental inscriptions of Hadrian. The use of such a term confirms us in the assignment of an early date for the inscription, since the term would not be adopted after Hadrian had made Armenia independent and had yielded the territory east of the Euphrates to the Parthians.

The text of A² follows:

In *Triumfatori* the dative ending *i*, omitted by Mr. Löytved, is perfectly legible. *Constante* is read correctly, although the name is found regularly with a final *i*.

Column B (Figs. 4, 5, and 6) and Column C (Figs. 7 and 8) are at present standing beside one another. Column B contains a duplicate of Column A². With symbols explained and full names restored the text follows:

D (O MINIS) N (O STRIS)
CONSTANTINO MAXIMO
VICTORI AC TRIUMFATORI
SEMPER AUG(USTO) ET
CONSTANTINO ET
CONSTANTIO ET
CONSTANTE, NOB(ILLSSIMIS)
CAES(ARIBUS)

The photographs of this inscription show, before aximo in the second line, a good \cap in place of the unmeaning IP of the first decipherment.

The first letter of the third line (V) is not doubtful, though not previously noted on the stone.

For the adoption of N for RI in *Triumphatori* (Löytved), we found no evidence either on stone or photograph.



FIGURE 7. — THE MUTILATED INSCRIPTION. COLUMN C.

Here follow photographs of Column C (Figs. 7 and 8), accompanied by a drawing of what remains of the inscription (Fig. 9) and an attempted restoration of the text.



FIGURE 8. — COLUMN C.

Oru: NIN N

F:WNCTANTIA

 ΛII

KU CINITINOMIXIMO
YI FINKITUMENICTI

OPAUS

KYI

KWETANTINOET I

MKINNETITIOI

19/07 CT/VICE 110 0

IAFTT

FIGURE 9. — DRAWING OF THE INSCRIPTION.
COLUMN C.

DOMINIS NOSTRIS KΩN≷TANTINO ABILA II

KΩN ₹ TANTINO MAXIMO

VICTORI AC TRIVMFATORI

SEMPER AVGVSTO, DEFENSORI

QVIETIS PVB LCAE, ET FL

CL KΩ ₹ TANTINO ET FL

IVL KINN ₹ TANTIO ET FL

IVL KON ₹ TANTE NOBILLSSIMIS

CAESARIBVS

MILLA PASSVVM XXX HELLOPOLLS

We have here both Latin and Greek letters, and, in the amended text, the names of the *emperors* are given in Greek capitals. Whether the N is omitted from the eighth line accidentally, or intentionally, to distinguish son from father, cannot be determined.

It is evident that the inscription has been intentionally, as well as seriously, mutilated; so much so that, while we can be reasonably certain of the recorded distance from Abila (Sûk Wâdy Baradâ), that from Heliopolis (Ba'albek) is involved in serious question, owing to the destroyer's frequent use of cross cuts resembling an X. Still, the regularity of the cross strokes in the last line, and the use of a good \bigcirc before them, make it probable that the four letters have been read correctly. If there is an O after the record of distance, it may perhaps stand for On, and prove an Egyptian influence on this eccentric scribe.

The phrase that gave particular offence to the destroyer appears to have been "defender of public peace," an expression which is found also in an Alexandrian inscription of Constantine published in *C.I.L.* III, 17. That these were the words actually used here is rendered practically certain by the presence of KUI at the beginning of the seventh line.

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ARCHAEOLOGICAL DISCUSSIONS 1

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

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GENERAL AND MISCELLANEOUS

Miscellanea Salinas. — Under the title Miscellanea di archeologia, storia e filologia dedicata al Prof. Antonio Salinas nel XL anniversario del insegnamento accademico (Rome, 1911, E. Loescher & Co. 428 pp.; 4 pls.; 62 figs.; L. 25), friends of Professor Salinas publish the following articles of interest for archaeology and the history of art: pp. 3-14 (2 figs.), H. Diels attempts to explain the nature of Baubo in connection with the worship of Demeter; pp. 15-19, R. Sabbadini discusses the Greek elements in the proper names of Elba; pp. 25-35 (pl.), P. Orsi discusses a bearded head from a grave relief, found at Camarina and dating from the end of the fifth century B.C.; pp. 36-45 (7 figs.), A. L. Delattre gives a general account of the necropolis of the Rabs at Carthage; pp. 46-54 (pl.; fig.), G. PATRONI identifies a bust at the University of Pavia as a portrait of Lysimachus; pp. 55-56 (fig.), A. Pellegrini publishes a Christian lamp and a Carthaginian inscription; pp. 57-70, A. Sogliano discusses Cuma ή ἐν Ὁπικία; pp. 71-80 (6 figs.), G. LAMBAKES describes Christian remains at Cenchreae; pp. 81-86, G. DE Petra discusses the location of the Sirens; pp. 98-104, S. Ambrosoli shows that the head on one of the types of third-century denarii inscribed Divo Traiano represents Decius; pp. 105-112, W. DÖRPFELD shows that Trinacria, i.e. Sicily, has nothing to do with the Homeric Thrinacia, which is to be identified with the southern part of Italy; pp. 113-117 (2 figs.), F. GNECCHI describes a new rectangular Roman bronze with an ewer on one side and the prow of a ship on the other; pp. 126-134 (2 pls.),

No attempt is made to include in this number of the Journal material published

after July 1, 1911.

¹The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor Bates, Editor-in-charge, assisted by Professor C. N. Brown, Miss Mary H. Buckingham, Mr. L. D. Caskey, Miss Edith H. Hall, Professor Harold R. Hastings, Professor Elmer T. Merrill, Professor Frank G. Moore, Professor Charles R. Morey, Dr. James M. Paton, Professor Lewis B. Paton, Professor A. S. Pease, Professor S. B. Platner, Dr. N. P. Vlachos, and the Editors, especially Professor Marquand.

E. Gabrici discusses the similarity in types between coins from the coast of Asia Minor and the Aegean Islands and certain Italian cities; pp. 145-152 (5 figs.), I. N. Svoronos shows that a bronze coin recently found at Chalcis with the head of Zeus and the legend ∆IO ₹ EΘΕΤΩN on the obverse, and a charging bull on the reverse, was issued by a town located somewhere in Epirus or Thessaly; pp. 172-178 (2 figs.), G. Pansa discusses the significance of the discovery of aes signatum, near Lago Fucino, for the introduction of coined money into Italy; pp. 179-200 (10 figs.), F. Eusebio discusses the Roman walls of Alba Pompeia; pp. 209-215, T. Schreiber discusses a series of six terra-cotta figures of mourning women from Alexandria; pp. 223-224, G. Beloch argues that the Sicilian town of Herbita was located between Mistretta and the sea; pp. 225-226, N. Vulić argues that the word castris given as the place of origin of certain Roman soldiers means that they were born while their fathers were on service; pp. 227-239, G. M. COLUMBA discusses the geography of the Odyssey in connection with Sicily; p. 240, B. PACE publishes a Christian epitaph in Greek, from Comiso; pp. 243-253 (fig.), C. A. Nallino publishes two Arabic inscriptions found near Naples; pp. 254-255 (fig.), B. M. LAGUMINA discusses a Swabian coin from Raffadali; pp. 307-316, G. B. SIRAGUSA discusses a miniature in Codex 120 of the library of Bern; pp. 317-327 (5 figs.), G. Ruggero publishes notes on mediaeval Italian coins; pp. 347-351, W. Rolfs discusses the Madonna of the Annunciation at Trapani; pp. 352-362 (2 figs.), G. DI MARZO publishes a document in Palermo, dated 1468, relating to the sculptor Francesco di Laurana; pp. 363-372, the same writer publishes two documents relating to the Lombard sculptor, Pietro di Bonate; pp. 373-381 (3 figs.), C. Matranga discusses Sicilian wood engraving as shown in a work of Johanne de Ortega, published in 1522; pp. 382-395 (2 figs.), S. SALVATORE-MARINO shows that the standard of the Santa Lega in 1571 is depicted in two contemporary books; pp. 396-399 (fig.), G. MILLUNZI publishes an autograph letter of the painter Pietro Novelli written in 1625; pp. 400-405, G. A. DI MONTECHIARO publishes two unedited documents relating to the Orion fountain in Messina.

Kalkmann's Work on Art. — The manuscript of A. Kalkmann's intended great work on art and the aesthetic and intellectual relations of artists to their times, which was left uncompleted at his death in 1905, has been printed for private circulation, with preface and memoir by two of his personal friends. (Arch. Anz. 1910, col. 536.)

Montelius on Prehistoric Chronology. — In Z. Ethn. XLII, 1910, pp. 955–960, O. Montelius gives a résumé of his various conclusions as to the possibility of attaining an exact chronology of prehistoric things. He shows that the various epochs in different parts of Europe were more nearly contemporary than has been heretofore supposed, and that fairly exact dates may be assigned to these periods, 1100–1000, 1000–900, 900–800, 800–700, 700–600, forming, according to him, the five periods of the Iron Age.

Comb Patterns in Old Aegean and Middle European Culture.—In Z. Ethn. XLIII, 1911, pp. 161–163 (3 figs.), H. Schmidt writes of the significance of some single and double comb patterns on pottery, as casting light on the relation between the Old Aegean and Middle European civilizations. Double combs, such as are represented on the discus of Phaestus, and also on the pottery of Tordos (Transylvania), are found likewise on

vases of the Stone Age from Thessaly, which served apparently as a stepping-stone between the two civilizations.

The Prehistoric Period in Malta. — In B.S.R. V, 1910, pp. 141–163, T. E. Peet contributes to the study of the prehistoric period in Malta, combating in the first part of his paper the view, expressed most decidedly by Mayr and others, that Malta belonged to a circle of countries which developed under the influence of the older Aegean and later Mycenaean culture; and in the second part describing excavations at Bahria, which have yielded some unique types of pottery.

The Preparation of Skins in the Stone Age.—In Z. Ethn. XLII, 1910, pp. 839-895 (110 figs.), L. Pfeiffer, basing his conclusions on present-day implements and processes, especially those of peoples now living in a primitive state of culture, discusses the uses of many prehistoric leatherworking tools, and the probable methods of procedure in manufacturing

and tanning skins.

Stone Age Settlements in Finland. — In Übersicht der Steinzeitlichen Wohnplatzfunde in Finland (Helsingfors, 1909, Akademische Buchhandlung, 144 pp.; 68 figs.), J. Ailio discusses the settlements of the Stone Age in Finland, the character of their remains, their date, etc.

Prehistoric Flint Mines near Kvarnby and S. Sallerup. — In his doctor's dissertation, entitled Förhistoriska Flintgrufvor och Kultuslager vid Kvarnby och S. Sallerup i Skåne (Stockholm, 1910, Haeggström, 102 pp.; 87 figs.), Bror Schnittger discusses the flint mines and the prehistoric remains near Kvarnby and S. Sallerup in Skåne, Sweden.

A Second Gold Land of Solomon's. — In Z. Ethn. XLIII, 1911, pp. 1-79 (8 figs.), J. Dahse finds a second gold land of Solomon's (not that of Ophir) in the Gold Coast of Ashanti, which he thinks was visited in connection with Phoenician voyages to Tartessus in the Iberian peninsula. The article is in the nature of a history of the west coast of Africa as a gold-producing country, and one chapter discusses the ancients' knowledge of this region, Atlas, Atlantis, the Elysian Plain, voyages of Hanno and the Pseudo-Skylax, etc., entering into the tale. He thinks that the so-called aggry-beads were brought to the coast from Egypt to be exchanged for gold. The swastika as a symbol on gold weights is discussed, as is the astronomical knowledge of the natives, which seems akin to that of the East, and was perhaps derived from their intercourse with the Phoenicians. He refutes the idea that Guinea could itself have been the Ophir of Solomon.

EGYPT

The Decree of Amenophis, Son of Hapu. — In Sitzb. Berl. Akad. 1910, pp. 932–948 (pl.), G. MÖLLER publishes, with translation and commentary, the decree of Amenophis, Son of Hapu (Birch, in Chabas, Mélanges, I, 2° série, 324–343; Brugsch, Aeg. Zeitung, XIII, 125–127, Erman, Aegypten, p. 214 f.; Breasted, Ancient Records, pp. 377–381). He concludes that it is an ancient forgery, composed and written under the twenty-first dynasty.

The Hyksos.—In J. Asiat. XVI, 1910, pp. 247-340, R. Weill gathers all the material bearing upon the history of the Hyksos from Egyptian and other sources and arranges this in chronological order. The conclusions which he reaches from this material remain for discussion in a later article.

Circumnavigation of Africa. — The story of the circumnavigation of Africa in the reign of the Egyptian king Necho, as related by Herodotus (IV, 42), was declared by W. Sieglin, at the November (1909) meeting of the Berlin Archaeological Society, to be a fabrication, inconsistent with climatic and geographical facts and suspicious as well from the entire silence of other learned and travelled Greeks, both before and after Herodotus. His arguments were opposed by H. Schuchhardt. (Arch. Anz. 1910, cols. 523–527.)

The Murch Collection of Antiquities. — In a supplement to B. Metr. Mus. January, 1911 (28 pp.; 22 figs.), A. G. MACE describes the Murch collection of Egyptian antiquities, chiefly small objects, recently acquired by the Metropolitan Museum of New York. It contains 42 examples of cylinder seals, of which 17 date back to very early times and have not yet been satisfactorily deciphered. Twenty-three bear royal names including such rare ones as User-n-ra of the fifth dynasty, and Ra-mer-nefer and Her-tep-taui of the thirteenth dynasty. There are over 800 scarabs and other types of seal used for stamping, of which 242 bear royal names and 70 private names; and a considerable number of signet rings. There are two large scarabs of Amenhetep III, on one of which the king relates that between the first and tenth years of his reign he "shot with his own bow 102 lions, fierce ones." The other commemorates the celebration of his marriage with Queen Tii. The collection also includes twenty heart scarabs, a glazed limestone fragment giving both cartouches of Amenrud of the twenty-third dynasty, excellent specimens of glass, many coins and amulets, a few pieces of pottery, etc. Of the amulets there are twenty-four varieties antedating the period of foreign domination, and seventy-four later than that period.

Egyptian or Phoenician. — Another in the series of mutually subversive articles on the silver basin from Cyprus in the Berlin museum, which Studniczka (Jb. Arch. I. 1907, pp. 175 ff.) and others class with Phoenician work of the ninth — seventh centuries B.C., is published by F. W. v. Bissing, ibid. XXV, 1910, pp. 193–199 (2 figs.), with new evidence to support his former contention (ibid. 1898, pp. 34 ff.) that the object is genuine Egyptian work of the nineteenth dynasty. In technique (beaten work with engraved details) and in some important elements of the decoration, it corresponds exactly with undoubted Egyptian work of that time. Von Bissing claims that the mixed style, in which Syrian and Cyprian elements are combined with old Egyptian motives, began in Egypt in the Ramessid period, and

not among the Phoenicians.

The History of Mummification.—In the *Proceedings* of the Royal Philosophical Society of Glasgow, Dr. Elliott Smith, for many years Professor of Anatomy in the School of Medicine at Cairo, discusses the history of mummification in Egypt. He thinks the discovery of the possibility of preserving the bodies of the dead was accidental. The shallow pits in hot, dry sand which formed the graves in predynastic times dried the body without allowing it to decay. Moreover the "natron" or salts of soda, which was the chief factor in mummification, existed in enormous quantities in the deserts on both sides of the Nile where the earliest inhabitants buried their dead, and the preservative qualities of this could not long have remained unknown. The oldest mummy in existence dates from the fifth dynasty, and is now in the museum of the Royal College of Surgeons. It

was found by Petrie about twelve years ago at Medum. (Athen. March 4,

1911, pp. 255-256.)

The Book of the Dead.—In J. Asiat. XVI, 1910, pp. 5-74, E. AMÉLINEAU completes the discussion of the 18th chapter of the Book of the Dead begun in a previous number of the same journal.

The Egyptian Labyrinth. — In Ann. Arch. Anthr. III, 1910, pp. 134-136 (pl.), J. L. Myres attempts a restoration of the Labyrinth based on the

description of Herodotus.

An Egyptian Funerary Cap.—In Ann. Arch. Anthr. III, 1910, p. 137 (colored pl.), R. Mond publishes a funerary cap of the time of Thothmes IV, found by him in 1906 in the cemetery of Thebes. It is 7 cm. in diameter and about 1 cm. thick, made of pieces of linen gummed together. On the top was a lotus flower and on the sides a design consisting of small rectangles. Red, black, and yellow were the colors used.

Falcon, not Sparrowhawk. — In Mon. Piot, XVII, 1909, pp. 5–28 (pl.; 20 figs.), G. BÉNÉDITE publishes a stone falcon of the Saite period recently acquired by the Louvre. Between the legs of the bird is a small standing figure of a king. The writer shows that the bird of Horus must be identified as the falcon (falco peregrinus), not sparrowhawk as has previously been thought.

The Iron Workers of the Sudan.—In S. Bibl. Arch. XXXIII, 1911, pp. 96 f., A. H. Sayce shows that mounds of iron slag are found in the Sudan, chiefly in connection with temples, so that the spot on which the iron was worked must have been regarded as sacred. There was no copper or bronze age in central Africa. In Ethiopian tombs and cities the place occupied by bronze in Egypt is taken by iron. The iron-smith must have been a more or less sacred personage among the Ethiopians, and the iron foundry was an annex of their temples. It thus occupied among them much the same position as that which native tradition ascribes to the earliest sanctuaries of dynastic Egypt.

The Geography of Eastern Africa. — In Rend. Acc. Lincei, XIX, 1910, pp. 489–568, E. Schiaparelli presents a second article on the geography of Eastern Africa as based on the hieroglyphic monuments. Lists of mines of gold, silver, lapis lazuli, and various minerals form the subject of this

paper.

Alexandrian Tetradrachms of Tiberius.—A hoard of 198 tetradrachms, of which one is of Ptolemy Philadelphus, 61 of Ptolemy Neus Dionysus, and 136 of the seventh year of Tiberius, is described by J. Grafton Milne in Num. Chron. 1910, pp. 333-339 (pl.), who adds some interesting conclusions concerning the carelessness of portraiture of the emperor on Egyptian issues, the recall of the Egyptian coins of Tiberius, and the rate of wearing out of reverse dies as compared with obverse.

BABYLONIA, ASSYRIA, AND PERSIA

The First Dynasty of Babylon.—In S. Bibl. Arch. XXXII, 1910, pp. 272–282, C. H. W. Johns publishes a number of chronological data in regard to the years of the kings of the first dynasty of Babylon, that supplement the publications of Poebel in Vol. 6 of the Babylonian Expedition of the University of Pennsylvania.

The First Dynasty of Babylon in Berosus. - In Or. Litt. XIV, 1911,

cols. 19-21, P. Schnabel calls attention to the fact that the second dynasty of Berosus, which corresponds chronologically to the first eight kings of the so-called first dynasty of Babylon, consisted, according to some of the recensions of Berosus, of Medes; but in the Armenian recension they are called *Mar*. *Mar* he regards as a modified form of *Amar*, "Amorite," which corresponds to the established historical fact that the first dynasty of Babylon was Amorite.

Berosus and the Cuneiform Inscriptions.—In Klio, X, 1910, pp. 476–494 (2 figs.), C. F. Lehmann-Haupt continues his discussion of Berosus and the cuneiform inscriptions (see *ibid*. VIII, pp. 227–251). The restorations proposed for the completion of Column III of the List of Kings by previous writers are all faulty. In the text of Berosus Semiramis is placed in the thirteenth century B.C., whereas it is known from inscriptions that she was the wife of Samsi-Adad, 826–811 B.C., son of Salmanassar III. This points to an error on the part of the epitomizers. Berosus must have included Semiramis in the list of forty-five kings which composed his sixth dynasty, ending with Alexander the Great. Column III should, then, be restored with the names of the first seven kings of Dynasty H, followed by a summary, and then a new dynasty, which he would designate H2, composed of Adadnirari, Salmanassar III, and Assur-dan(kal) followed by a summary. This will fill up the missing twelve lines of the tablet.

Šūzub, King of Babylon.—In Or. Litt. XIV, 1911, cols. 62-63, B. Meissner cites a passage that furnishes additional evidence that by the name Šūzub two persons are denoted, Mušezib-marduk and Nergalušezib. It records a reward that was paid for the capture of one of the Šūzubs.

The Earliest Mention of Borsippa. — In S. Bibl. Arch. XXXIII, 1911, p. 6, A. H. SAYCE publishes a tablet of the period of Dungi, King of Ur, in the Royal Scottish Museum of Science and Art, which mentions "the year when the priest of Borsippa was invested." This is a new date and is the first known mention of Borsippa.

Dada, Patesi of Nippur.—In Or. Litt. XIV, 1911, cols. 154-155, L. Delaporte publishes a small tablet which shows that Dada, who has hitherto been known only as a patesi of Nippur, was a contemporary of Ibi-Sin,

King of Ur.

The Mananâ Dynasty at Kish.—In S. Bibl. Arch. XXXIII, 1911, pp. 98–103, C. H. W. Johns publishes Babylonian tablets which show that the accession of Mananâ at Kish occurred in the thirteenth year of Sumu-abum of Babylon, and the fall of the dynasty of Kish in the nineteenth year of Sumu-la-ilu.

The Name Sennacherib.—In Z. Morgenl. XXIV, 1910, pp. 427-430, H. Torczyner shows that the ordinary reading of the name of the Assyrian king Sennacherib as Sin-aḥḥê-erba, and the reading proposed by Ungnad of Sin-aḥḥê-riba, are both incorrect, and that the name should be read Sin-aḥhê-eriba, and that the ideogram for "city," which is ordinarily read alu or maḥazu, should be read eri, which is the value that it has in the name of this king.

A New Fragment of the Creation-Legend.—In S. Bibl. Arch. XXXIII, 1911, pp. 6-7, A. H. SAYCE publishes a fragment in the possession of the Royal Scottish Museum of a tablet containing part of the missing portion

of the second book of the Babylonian Creation-Epic. See also S. II. Lang-DON, in Exp. Times, XXII, 1911, col. 278.

The Hilprecht Fragment of the Babylonian Flood Story. — In J.A.O.S. XXXI, 1910, pp. 30–48, G. A. Barton subjects Hilprecht's publication of a new fragment of the Babylonian flood story to an elaborate criticism, reaching the conclusion that the philology of the tablet, as well as its palaeography, indicates that it is not older than the Kassite period. See also G. A. Barton in $Ex.\ Times$, XXII, col. 278; and E. König in $Z.\ Alttest.\ Wiss.\ XXXI,\ 1911,\ pp.\ 133-146.$

The Meaning of Kutaru in Assyrian Magic.—In S. Bibl. Arch. XXXIII, 1911, pp. 62-67, L. W. King shows that the hitherto obscure kutaru in Assyrian magical texts denotes "ceremonial burning." This discovery throws light upon the ceremonial procedure of the Assyrians, and proves that the objects over which separate incantations were repeated were not intended to be burnt separately after the repetition of each formula, but in groups. The burning took place in the niknakku ša kutari, or "fumigation bowl," which was a large, flat bowl or tray of metal on which a number of objects were piled up in a heap and burned.

The Bearded Venus.—In R. Arch. XVII, 1911, pp. 271-298, Morris Jastrow, Jr., shows that references to a bearded Ishtar in Assyrian hymns, etc., apply to the star, not to the goddess. The "beard" is formed of rays of light. The bearded Venus of Cyprus, mentioned by Servius and Macrobius, and the one reported by Herodotus among the Pamphylians, was symbolic of strength and virility, not necessarily bi-sexual. The conception of the goddess as bi-sexual appears late in Greek religious beliefs and not at all among Semites. There was no bearded Venus.

The Suffering Righteous One in Babylonia. — In J. Asiat. XVI, 1910, pp. 75–144, F. Martin discusses the fragments of the Babylonian lyric which contains the lament of a righteous king over the calamities that have befallen him, which bears such a close resemblance to the Book of Job. The text is given in transcription, and there is a precise translation accompanied by an elaborate commentary.

The Babylonian Script among the Hebrews.—In Z. Morgenl. Ges. LXIV, 1910, pp. 715–732, E. König, maintains, in opposition to the view of Winckler, Jeremias, Benzinger, and much more recently of Naville, that there is no sufficient evidence that Babylonian was the literary language of the Hebrews down to the time of Josiah, or that all ancient Hebrew documents which have come down to us were originally written in Babylonian and afterwards transcribed into Hebrew. On the contrary, he regards it as probable that the Hebrews had a script of their own even before the time of Solomon, although he admits that no direct evidence for the existence of the so-called Phoenician alphabet has been found earlier than 1000 B.C. The theory of Naville that the Book of Deuteronomy was a Babylonian document, deposited in a wall of the Temple in the time of Solomon and discovered in the time of Josiah, and that the reason why Hilkiah the priest and King Josiah could not read it was because it was written in Babylonian, he rejects as an untenable hypothesis.

The Functions of the Uku-uš. — In Or. Litt. XIV, 1911, cols. 101-106, F. Martin shows that the functionary known as the uku-uš, who is mentioned repeatedly in old Babylonian inscriptions, must have been some sort

of courier, who journeyed between the fortresses of the king to carry dispatches or to conduct supplies that were being sent to the king or by the king.

The Relative Value of Metals in Babylonia. — In Or. Litt. XIV, 1911, col. 106, A. Ungnad publishes two tablets which show that at the time of the first dynasty of Babylonia the ratio of gold to silver was as 3 to 1, and of silver to iron, as 8 to 1.

Acclimatization of Plants and Animals in Babylonia.—In Mitt. Vorderas. Ges. XV, 1910, pp. 476-501, B. Meissner gathers passages which show that from the earliest times the kings of Babylonia brought back plants and animals from distant lands which they attempted to acclimatize in their own country. Some of these attempts, as, for instance, in the case of the cedar of Lebanon, were a failure. Others were a success, and considerably enriched the resources of the land. Their example was followed by the Assyrian kings from Tiglath-Pileser onward, who tried to domesticate not only plants, but also foreign animals, such as wild cattle and elephants. All the later Assyrian kings made similar efforts, and to them is due in large measure the introduction of most of the useful plants and fruit trees into Europe.

Sheep-shearing in Babylonia. — In Or. Litt. XIV, 1911, cols. 97–101, B. MEISSNER shows that in all lands it was originally the custom to pluck the wool off sheep instead of shearing them. In Babylonia also in the earliest times the verb for gathering wool denotes properly "pluck." The invention of shearing sheep was introduced into Babylonia between 1300 and 600 B.C. and spread rapidly. Doubtless the introduction of iron was the chief reason for the change.

Early and Middle Persian Art. — The March (1910) meeting of the Berlin Archaeological Society was addressed by F. Sarce and E. Herzfeld on old and middle Persian art, illustrated by the plates from their new work, Iranische Felsreliefs. The two periods treated, the Achaemenid, ending with the death of Darius III in 330 B.C., and the Sassanid, beginning in 224 A.D., were in substance continuous, the intervening period of foreign rule under the Greek Seleucids and the Parthian Arsacids having made little or no impression on the native Iranian art. This was symbolic and epic in spirit, in contrast to the dramatic character of Greek art, and expressed itself most conspicuously in huge rock sculptures and rock-cut tombs, a custom apparently of Median origin, commemorating the greatness and the victories of the kings. A careful study of these monumental reliefs has enabled the two explorers to fix their relative dates by the development of style and to assign them to their respective subjects. The thirty supporters of the king's throne, in a prayer scene, are accompanied by the names of the subject peoples whom they represent, - an important ethnographic document. (Arch. Anz. 1910, cols. 543-548.)

SYRIA AND PALESTINE

The Date of the Exodus. — In S. Bibl. Arch. XXXIII, 1911, pp. 46-50, E. W. Hollingworth finds that there is no adequate evidence that the Exodus of the Hebrews took place as late as the reign of Merenptah. On the contrary, Hebrew tradition assigns the Exodus to a much earlier period.

The Book of Judges contains evidence of Egyptian intervention in Canaan, and shows that the Exodus occurred as early as the reign of Tahutmes II. The oppression by Mesopotamia in Judges synchronizes with the early years of Amenhotep III; the oppression by Jabin synchronizes with the period when Syria was divided between Egypt and the Hittites. The defeat of the Midianites by Gideon synchronizes with the victory of Ramessu III over the league of Syrian tribes.

The Tombs of the Kings in Jerusalem. — In S. Bibl. Arch. XXXIII, 1911, pp. 19-25 (5 pls.), P. J. O. Minos makes a new study of the so-called Tombs of the Kings in the fields north of Jerusalem, reaching the conclusion that they are neither the sepulchres of the kings of Judah nor the tomb of Helena of Adiabene. The bunch of grapes in the decoration indicates the Asmonean kings, who used these symbols on their coins. The egg-anddart moulding on the entablature is distinctly Roman. He concludes, accordingly, that "the Tombs of the Kings were excavated and used in the first instance by an Asmonean king, and afterwards were used again by one of the Herods."

The Meaning of the Name "Ophel." — In Pal. Ex. Fund, XLIII, 1911, pp. 51-56, C. F. Burney maintains that the evidence from the Old Testament shows that the word "Ophel" does not mean "hill," but "fortress" or "citadel," and that the "Ophel" at Jerusalem was originally the fortress or citadel of the City of David, which took the place of the old Jebusite stronghold of Zion. This was added to and strengthened from time to time by succeeding kings.

Yahweh and Jerusalem. — In Exp. Times, XXII, 1911, cols. 226-229, A. H. SAYCE shows that in old Babylonian tablets alongside of the male divinity Yau, who corresponds to the Hebrew divinity Yahu, there is also a feminine divinity Yautum, who corresponds to the Hebrew Yahweh. Yahweh was apparently originally a goddess, who was transformed into a god, as were many other divinities of the Semitic world. Now, in another Babylonian tablet the god Uras is equated with Yau, and Ninip is equated with Yautum. From the Tell el-Amarna letters it appears that Ninip = Yautum = Yahweh was a god of Jerusalem. Putting all this together, we may conclude that the original Jerusalem occupied the Temple-hill; that its patron deity was Salim or Sulmanu, who was addressed as "the Most High God"; that Salim was associated with a "Baal," whose temple stood in a neighboring town, and who was already known as both Yau (Yeho), and Yautu or Yahweh (IP and NIN-IP) before the Israelitish conquest of Canaan; and that the Old Testament is right when it says (Gen. 4:26) that the name of Yahweh was known even in the antediluvian age.

The Site of Gibeah of Saul. — In Pal. Ex. Fund, XLIII, 1911, pp. 101-109 (pl.), F. W. BIRCH seeks to show that the mound of Adaseh or Adeseh was the site of the Biblical Gibeah. In reply to this, D. MACKENZIE reports (ibid. XLIII, 1911, pp. 97-100) that an investigation of the site shows that Adasa cannot possibly be Gibeah, because the remains on the spot show that it was not a pre-Christian site.

The Site of 'Ain Shems. — In Pal. Ex. Fund, XLIII, 1911, pp. 69-79 (3 figs.; pl.), D. MACKENZIE reports the physical features of the Mound of 'Ain Shems, and from the superficial indications discusses the probabilities

as to what the excavations will yield.

Origin of the Aramaeans.—In S. S. Times, LIII, 1911, p. 139, A. Ungnab discusses the origin of the Aramaeans, or Syrians, in the light of Babylonian, Assyrian, and Biblical evidence.

A Palestinian Bibliography. — The first volume of Thomsen's invaluable Palestinian bibliography included all the publications between 1895 and 1904. The second volume, which has just appeared (Die Palästina-Literatur, — Eine Internationale Bibliographie in systematischer Ordnung mit Autorenund Sachregister, bearbeitet und herausgegeben von Peter Thomsen. Zweiter Band, Die Literatur der Jahre, 1905–1909. Leipzig, 1911, J. C. Hinrich'sche Buchhandlung), includes publications between the years 1905 and 1909. Here, under the heads of General Literature, History, Historical Geography and Topography, Archaeology, Geography, and Palestine of To-day, with numerous subheads under each of these divisions, all the books and magazine articles in all languages that have anything to do with Palestine or its history have been gathered in the most painstaking fashion. Scholars cannot be too grateful for the self-sacrificing labor that is put into such a volume. It is an indispensable aid in all branches of Palestinian research.

The Princeton Expedition to Syria.—In the Publications of the Princeton University Archaeological Expedition to Syria in 1904-1905, Division II, Section A, Part 2 (Leyden, 1909, E. J. Brill, pp. 63-148; Appendix, pp. i-xxv; 4 pls.; 93 figs.; map), Howard Crosby Butler continues his discussion of the architecture of Southern Syria by describing the remains of the more important buildings on sixty-six different sites in the Southern Hauran. Like the parts already issued, this contains an abundance of plans, restorations, and photographic reproductions of the different ruins. In Division III, Section A, Part 2 (pp. 21-129; Appendix, pp. i-xxviii; 5 pls.; 249 figs.; map), Enno Littmann, David Magie, Jr., and D. R. Stuart publish 217 Greek and Latin inscriptions from the same district. The most important is a long imperial edict from Koṣêr il-Ḥallābāt, of which 68 pieces were found, but which is still far from complete. Howard Crosby Butler adds a description of Trajan's road from Bosra to the Red Sea in connection with the publication of the milestones found along its course.

The Funerary Eagle of the Syrians. — In R. Hist. Rel. LXII, 1910, pp. 119–163 (pl.; 28 figs.), F. Cumont calls attention to a number of grave stelae found at Hierapolis, at Balkis on the Euphrates, and elsewhere, upon which an eagle is carved, above the inscription, holding a crown in his claws. He shows that the eagle is supposed to transport the soul of the dead to the stars. When a Roman emperor was deified, his body was burned and an eagle released from the top of the pyre. The Romans got this idea of the eagle from the Semites. It can be traced back to the Etana myth in Babylonia.

Some Graeco-Phoenician Temples.—A study of Phoenician temples and cult statues, as a contribution to the study of religions, is made by G. H. Hill (J.H.S. XXXI, 1911, pp. 56-64; 2 pls.), from the coins of the chief cities of Phoenicia and in the Graeco-Phoenician and imperial periods. The Oriental divine pair, more or less hellenized, appears both with marine and with celestial attributes, their original distinction as the gods of a seafaring and of an inland or mountain people having been to a large extent obliterated. Zeus-Baal, Poseidon, Adonis, Melquarth, Astarte, Europa, the Dioscuri, city goddesses, and others, appear in various forms. Some of the

smaller shrines are on wheels or fitted with carrying poles, and contain only the bust of the goddess.

ASIA MINOR

The Hittites in the History of Art. — In Sitzb. Mün. Akad. 1910, No. 13 (112 pp.; 32 figs.), F. v. Reber discusses the place of the Hittites in the history of art. A general historical discussion shows that the centre of Hittite power was in Cappadocia. The Hittites seem to have been of Armenian origin. Their power lasted from the eighteenth to the twelfth century B.C., and their history can be traced both earlier and later. The architecture of Boghazkeui (Chatti) and Sendschirli (Samal) is described in detail. In plan and decoration the Hittite palace influenced Assyrian and other Oriental architecture. Sphinx-pedestals for columns and lions beside doorways are examples of such influence. The hieroglyphics and the earliest relief sculptures of the Hittites show no Egyptian influence. They brought their writing and their art with them to Cappadocia. The sculpture of Üyük is more naïve, more childlike, and livelier than that of Sendschirli, though they may be in the main nearly contemporaneous (perhaps earlier than the thirteenth century). In later times, after the Hittites came into conflict with their conquerors, the Assyrians, their art was under Assyrian influence. The propylaea of Sakje-Geuzi (cf. Garstang in Ann. Arch. Anthr. 1908; A.J.A. XIII, pp. 350 f.) is ascribed to the time of the Sargonids (seventh century B.C.).

Hittite Notes. — In S. Bibl. Arch. XXXIII, 1911, pp. 43-45, A. H. SAYCE discusses Hittite texts in which he finds the names Gurgum, Bit-Adin,

Bit-Aqusi, and Midas.

A Hittite Seal Cylinder. — In S. Bibl. Arch. XXXII, 1910, pp. 268–271 (2 pls.), Alice Grenfell publishes a seal-cylinder in the Ashmolean Museum, which depicts craters with curved tubes for the sacramental sucking of the wine, and between them the cones of bread that were also eaten as part of the ceremonies. This throws light upon the seal from Kara Eyuk,

published by Sayce, ibid. XXXII, 1910, pp. 177 f.

A Lycian Headdress.—In J.H.S. XXXI, 1911, pp. 119–123 (7 figs.), H. R. Hall compares the foreign-looking figure of a woman found as a hieroglyph on the Phaestus disk, with a similar figure in gold plate from a shaft grave at Mycenae, and the tall feather-like crown in the hieroglyph of a man's head, with headdresses worn by Philistines, Cypriotes, and others in various representations, especially the defenders of a besieged city on the fragment of a silver cup found at Mycenae. He infers that the feather crown was, as Herodotus testifies, a Lycian headdress; that the siege scene on the silver cup represents a Lycian or Carian city attacked by Mycenaeans; that the tall headdress was adopted from the Lycians by various neighboring peoples; and that the high crest sometimes found with it was taken over by the Greeks from Caria, as tradition says.

Dead Cities of Asia Minor.—Under the title Villes mortes d' Asie Mineure (Paris, 1911, Hachette et Cie., 233 pp.; 8 maps and plans; 43 figs.; 4 fr.), Félix Sartiaux publishes a general account of the cities of Pergamon, Ephesus, Priene, Miletus, Didyma, and Hierapolis, in the light of modern excavation.

Coinage of Adramytium. — In Nomisma, V, 1910, pp. 10-24 (pl.), H. von

Fritze subjects the pre-imperial coinage of Adramytium to a critical examination as regards the dates and relations of the issues.

Forgeries from Caesarea Mazaca. — F. W. HASLUCK warns collectors against some recent forgeries of silver coins purporting to emanate from Caesarea Mazaca (*Num. Chron.*, 1910, pp. 411–412; 4 figs.).

Building a Skeleton. — In R. Et. Anc. XIII, 1911, pp. 162–164 (fig.), C. Dugas publishes an intaglio found on the island of Samos, and now in Smyrna, on which a seated man with hammer in hand is building a skeleton. He argues that this does not represent Prometheus, but a scene from everyday life; that wooden skeletons were carried about at dinners, as a sort of memento mori, like the small bronze ones which have actually been found.

GREECE

ARCHITECTURE

Athenian Buildings. — In Ath. Mitt. XXXVI, 1911, pp. 39-72, W. DORPFELD discusses and criticizes a number of recent works on the architectural and topographical problems of the buildings on the Athenian Acropolis. (1) The Erechtheum and the old Athena Temple. Stevens' restoration of the east wall of the Erechtheum (A.J.A. X, 1906, pp. 47 ff.), an article on the Metopon in the Erechtheum (Caskey and Hill, A.J.A. XII, 1908, pp. 184 ff.), and Schrader's theory that the old temple as enlarged by Pisistratus had Ionic columns in the pronaos and opisthodomos and an Ionic frieze along the top of the cella wall (Ath. Mitt. XXX, 1905, p. 305) are approved. Petersen's treatment of the Erechtheum-Old Temple problem ('die Burgtempel der Athenaia') is criticized at length, and rejected. (2) The Parthenon. The discoveries of Hill in regard to the earlier Parthenon (as yet unpublished; see A.J.A. XV, 1911, p. 75) are briefly described, and their results accepted. (3) The Propylaea. The work of H. D. Wood and W. B. Dinsmoor (only partially published; see Dinsmoor, A.J.A. XIV, 1910, pp. 143 ff.) is accepted. The question as to the paintings in the northwest wing is briefly discussed (see Ath. Mitt. XXXVI, 1911, p. 87; A.J.A. XV, 1911, p. 546). The resemblances between this building and the Erechtheum suggest that they were built at the same time, perhaps by the same architect. The suggestion is made that the Pinacotheca was designed as a sanctuary. The pillars upon which the statues of horsemen stood are constructed as Doric antae, showing that in the original plan the Propylaea was to be continued further to the west. (4) The Temple of Nike. Articles by Köster (Jb. Arch. I. XXI, 1906, p. 129) and Petersen (ibid. XXIII, 1908, p. 12) are unfavorably criticized. (5) The Choregic Monument of Nicias. The work of Dinsmoor (A.J.A. XIV, 1910, pp. 459-484) is praised, that of Versakes (Έφ. Άρχ. 1909, pp. 211-238) condemned. (6) The Chalcothece. The restoration by Versakes (Έφ. Άρχ. 1909, pp. 211 ff.; A.J.A. XIV, p. 497) is rejected. (7) The Asclepieum. The work of Versakes ('Εφ. 'Αρχ. 1908, pp. 25 ff.; A.J.A. XIII, 1909, p. 490) is severely criticized. (8) The Pelargicon. A theory recently announced by Köster (A.J.A. XIV, 1910, p. 232) is criticized, and a brief statement of the theory held by the writer is given.

The Portico of Philip at Delos. — In C. R. Acad. Insc. 1911, pp. 214—221 (2 plans) R. Vallois discusses the Portico of Philip at Delos, now in

ruins down to its foundations. It was 71.75 m. long, and 11.15 m. wide. At each end of the façade, on the east side of the building, was a wall pierced by windows, and between the antae of these walls were sixteen Doric columns placed at a distance of 3.35 m. The inscription Βασιλεύς Μακεδόνων Φίλιππος βασιλέως Δημητρίου 'Απόλλωνι covered blocks 8 to 13 of the architrave. The missing fourteenth block probably had the word ἀνέθηκεν. The frieze covered only the front half of the architrave. Above was a cornice with gargoyles placed in the axes of the columns. The construction is careful; the blocks are fastened by clamps run in lead. The columns were 5.915 m., or six and one-half modules high, i.e. twice the height of the entablature (2.95 m.). The enclosed spaces at the ends of the building held dedicatory statues; the base of a statue of Sulla still stands in the southern end. At a later date the portico was more than doubled in size. It was made twice as wide, with twenty-five Doric columns of the same dimension as those on the east side placed along the west front. At the north end in a line with the back wall of the original portico was a colonnade of four Ionic columns, of the same height as the Doric columns, placed between antae in the form of half columns. This reconstruction dates from about

The Tholos of the Treasury of Sicyon. — In B.C.H. XXXV, 1911, pp. 132–146 (pl.; 18 figs.), F. Courby discusses the blocks built into the foundations of the treasury of Sicyon at Delphi with special reference to the study of these remains by Pomtow (Zeitschrift für Geschichte der Architektur, III, 1910, pp. 97–143, 153–192). The thirteen curved architrave blocks rested on a wall, not on columns, and consequently the 18 to 20 columns of which there are remains cannot be connected with them. The four flat architraves are of different dimensions. The metopes over the curved architraves were 0.57 m. wide, those over the flat architraves 0.875 m. to 0.905 m. The sculptured metopes belong to the latter series only. Thus the theory of Pomtow that all the blocks belong to one building, a Tholos with a rectangular prodomos, must be discarded.

Architectural Terms. — Three architectural terms occurring in Delian inscriptions are explained by F. Courby in B.C.H. XXXIV, 1910, pp. 501–507. (1) Προηνέμιδες θύραι. This term in inscriptions referring to the temple of Apollo designates the doors in the prodomos and opisthodomos which were closed by grilles. (2) Χοινικίδες. The fact that these are sometimes mentioned in pairs and that the main door of the temple of Apollo was furnished with eighty-eight of them shows that the term applies to the pivot as well as to the socket. Each valve of the door had twenty-two hinges, one in the sill, one in the lintel, and twenty placed along the jamb. (3) Δίκτυα. This term used in connection with the προηνέμιδες θύραι of the temple (τὰ δίκτυα τὰ διαγεγραμμένα ἐπάνω τῶν θυρῶν) designates a grille or "imposte fixe" placed above the doors.

String Courses below Frescoes. — Certain small cornice-like mouldings found in the sanctuary of Athena at Pergamon belong to the stoae of the sanctuary and originally marked off the lower part of the rear wall which was of marble from the upper part which was of a different material and was covered by stucco or frescoes. A similar arrangement occurs on walls of the first style at Pompeii. Here the lower wall consists of a course of orthostatai and two courses of wall blocks surmounted by a moulding.

Above the latter the wall is painted a uniform color. In the Pinacotheca of the Athenian Propylaea a narrow band of Eleusinian stone forms a similar division. The upper part of the wall which was not smoothed was intended to receive fresco paintings upon a coating of stucco. (W. DÖRPFELD, Ath. Mitt. XXXVI, 1911, pp. 87–96; 4 figs.)

SCULPTURE

Conventions in Primitive Art. — In R. Ét. Gr. XXIII, 1910, pp. 379-401 (10 figs.), W. DEONNA shows that there existed in primitive art certain conventions which have not been rightly understood. Thus a triangle might be used to represent the human body, the head, the nose, the foot,



FIGURE 1. — MARBLE HEAD IN STOCKHOLM.

the beard, or, when the upper part was curved, the eve. Two isosceles triangles were used for the hair, as in the Nicandra Another convention was the use of the rectangle. especially to represent a draped figure, which explains the beam and pillar-like statues of women. The primitive figures ending in a point have left a trace in later art, for example. in the statue by Antenor on the Acropolis. The early manner of representing the ear may also be found in later art.

A Parthenon Head.—A fragment of a Greek marble head in the Royal Museum at Stockholm (Fig. 1) is tentatively ascribed by J. Six (J.H.S. XXXI, 1911, pp. 65-71; 2 pls.; 5 figs.) to the pediments of the Parthenon, although the neck does not fit any of the existing torsos. It is a female head,

set straight on the shoulders but inclined slightly forward. Only the back hair with a confining net and holes for attaching a crown, and the left cheek, chin, and eye are preserved, but when the rest is filled out with plaster the effect of serene and noble loveliness is entirely consistent with what is known of other Parthenon fragments. From the measurements, this seems to have been placed slightly farther from the middle than the Laborde head.

The Date of the Athena Parthenos. — In R. Ét. Anc. XIII, 1911, pp. 125–136, H. LECHAT discusses the article by L. Pareti in Röm. Mitt. XXIV, pp. 271 ff. (A.J.A. XV, p. 229) concluding that the traditional view that the Parthenos was set up in 438 is correct, and that the Zeus at Olympia was made after the Parthenos.

The Statuette of Athena at Amalia. — At an open meeting of the Austrian Archaeological Institute in Athens, February 15, 1911, A. Schober discussed the torso of a statuette of Athena wearing the aegis found on the site of the city of Elis and now preserved in the village of Amalia. It is of pure white fine-grained Pentelic marble, which has acquired a light yellow tint in the course of time. The head, the left fore-arm and part of the right arm are gone; the rest is well preserved. The preserved part is 0.73 m. high; breadth of shoulders 0.24 m.; height of plinth 0.04 m. The part of the neck remaining shows that the head was turned slightly to the right. The weight is thrown chiefly upon the left leg, which stands firm, while the right leg, relieved of the weight, is slightly advanced. The drapery is very elaborate. First the figure wears a chiton with short sleeves, above which is a peplos of coarser material girt below the breast with a simple cord, while a mantle is loosely cast over the left shoulder. The gorgoneion and the scales of the aegis were not represented plastically, but were painted. Traces of red paint

are still to be seen in various places. The work displays technical mastery and a very careful hand, especially observable in the folds of the drapery and in the distinction between the different kinds of material. The flesh parts are polished until they have acquired a smooth and mirror-like surface. This torso helps to explain a series of replicas which recently have been much discussed, viz., the Medici torso and the two large replicas in Seville, all of which are copies of a celebrated work of the fifth century B.C. Hermann, the finder of the Seville figures, brings them into relation with Agoracritus, the chief disciple of Phidias, while Amelung, with the aid of Attic coins and of a relief from Ambelokipi (preserved only in a drawing), connects them with Phidias himself, and considers that the Parthenos was the

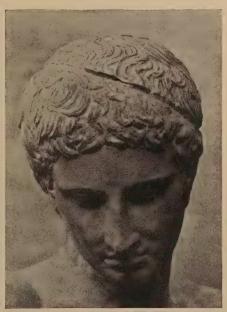


FIGURE 2. - POLYCLITAN HEAD IN THE BRITISH MUSEUM.

The occasion for the making of this replica for Elis is not original. known, but the statuette is certainly of Attic import, as is seen not only from the workmanship, but also from the material.

The Head of an Athlete. — In Ath. Mitt. XXXVI, 1911, pp. 193-197 (pl.), A. Schober publishes a marble head of an athlete in the National Museum at Athens (461 in the catalogues of Kavvadias and Kastriotes). It is presumably a careful copy of a bronze original of the middle of the fifth century and of the Attic school, related to, but somewhat later than, the Riccardi and Perinthus heads, both of which the writer holds to be

Myronian.

A "Polyclitan" Head in the British Museum. - In J.H.S. XXXI, 1911, pp. 21-30 (2 pls.; fig.), E. A. GARDNER publishes and briefly discusses a marble head found at Apollonia in Epirus and now in the British Museum (Fig. 2), together with the various types of statues and heads in which Polyclitan elements have been noted. This head, though a distinctly finer work, sufficiently resembles that of the Westmacott athlete to have its missing portions supplied by casts from that head, and the marked departure of both from the Polyclitan canon of proportions, especially in refining the lower part of the face, is much the same. The motive, as indicated by the raised right arm of the Barraco replica, may well have been a victor crowning himself. On the whole, the head seems to be an Athenian work of the early fourth century, freely imitating in marble a fifth century athlete type which had been expressed in bronze by Polyclitus or his pupils.

A Female Head in the Louvre. — In Mon. Piot, XVII, 1911, pp. 139-143 (2 pls.; fig.) M. Collignon publishes a female head of Parian marble acquired by the Louvre in 1907. It is greater than life size, and was intended to be set into a body made separately. He thinks it a contemporary copy of a work by an Attic sculptor of the early part of the fourth century B.C.

Old and New Niobids. — In Z. Bild. K. N. F. XXII, 1911, pp. 129-138 (19 figs.), B. SAUER shows that the Niobids discovered in recent years, that is, the dying daughter in Milan, and the fleeing daughter and dying son in Copenhagen, date from the fifth century B.C., and thus belong to an older group than the Niobids at Florence. In style they closely resemble the sculptures of the "Theseum" at Athens and an Athena from Pergamon in Berlin. The author of all these sculptures was a pupil of Myron, perhaps his son Lycius.

The Maiden of Antium. — In Burl. Mag. XVIII, 1911, pp. 13-17 (2 figs.), E. Loewy argues that the much discussed maiden from Antium (A.J.A. VIII, p. 307; XI, pp. 356, 460; XII, p. 224; XIV, pp. 222, 504) certainly represents a young girl. Like many other statues it was made to be seen from one point of view, in this case from the right, as is proved by the better workmanship, by the use of two kinds of marble for the two arms, and by the cut of the plinth. It is only when seen from the left that the head resembles that of a boy. He thinks that the statue was made about 300 B.C., but as yet he cannot attribute it to any known sculptor.

Euphranor. — In Jb. Arch. I. XXV, 1910, pp. 159-173 (3 pls.; 5 figs.), Miss M. BIEBER gives reasons for believing the bronze youth from Anticythera to be a copy of the Paris of Euphranor, as already suggested by Loescheke and Stais, and discusses the position and characteristics of this artist as midway in development between Polyclitus and Lysippus. A large number of fourth-century heads, which show some resemblance to the work of Praxiteles and Scopas, she ascribes to their less gifted and less original contemporary.

The Heracles Epitrapezios of Lysippus. — In R. Arch. XVII, 1911, pp. 257-270, Charles Picard discusses the Heracles Epitrapezios of Lysippus. Martial (Ep. IX, 43 and 44) does not intend to say that the bronze he describes has passed through the hands of Alexander, Hannibal, and Sulla. Statius (Silv. IV, 6) enlarges upon Martial. The figure was a Tyrian Heracles. (Hesychius: Εὐφράδης · Πάταικος ἐπιτραπέζιος. Γιγγρών, οἱ δὲ Γιγῶν · Πάταικος ἐπιτραπέζιος · οἱ δὲ Αἰγύπτιον 'Ηρακλέα. Πάταικοι · θεοὶ Φοίνικες, οὖς ἱστᾶσι κατὰ τὰς πρύμνας τῶν νεῶν.) The "Alexander with a Lance" may be dated about 334–333 B.c., the Heracles Epitrapezios a little later. It was probably a youthful Heracles, with the features of Alexander. Possible copies are two marble statuettes in the Louvre and a fragmentary marble statuette found in 1904 in the establishment of the Poseidoniasts of Berytus at Delos.

Agasias. — In B.C.H. XXXIV, 1910, pp. 538–548 (13 figs.), C. Picard publishes, with facsimiles, thirteen inscriptions found at Delos with the signature of the sculptor, $A\gamma a\sigma (as M\eta \nu o\phi l\lambda ov) E\phi \epsilon \sigma uos$. (Nos. 1–4 = Loewy, Inschr. griech. Bildhauer, Nos. 287–290; Nos. 10–13 previously unpublished.) The statue of Billienus (No. 1) was probably executed before the year 100 B.C., that of Aropus (No. 7) about 91/90 B.C. Agasias collaborated with a certain Eutychides, who is dated about the close of the second century B.C. Many of the statues by Agasias, for the most part portraits of Romans, were overthrown during the sack of Delos by Pontic troops, and later restored by Aristandros, son of Scopas, a Parian (cf. Nos. 1, 2, 4, 8).

The Warrior of Delos. — In B.C.H. XXXIV, 1910, pp. 478–500 (2 pls.; 7 figs.), G. Leroux supports the arguments of Wolters (Ath. Mitt. XV, 1890, pp. 188 ff.) that the pedestal with the signature 'Aγασίας Μηνοφίλου 'Εφέσιος cannot belong to the statue of the warrior of Delos. The metrical inscription mentioning Philetaerus and the sculptor Niceratus, brought into connection with the statue by Wolters, must also be rejected, since it is now shown to have belonged to a long, narrow pedestal which supported a row of bronze statues. Two fragments of the statue of the warrior have recently been discovered, the left shoulder and upper arm and a fragment of the chest with remains of the baldric. A marble head of a Gaul in the museum at Delos, which has been held to be that of the warrior, is too small (see A.J.A. XIV, 1910, p. 505). Another head, found in 1905, is too large and too realistic in style to be connected with the statue.

A Portrait of Heraclitus. — A statue in Candia, found at Gortyna and published by Mariani (A.J.A. I, 1897, pp. 279 ff.) is to be identified as a portrait of Heraclitus from its resemblance to a statue of that philosopher represented on late coins of Ephesus. The marble in Candia is a poor copy, executed about 200 A.D., of an original of the late fifth or early fourth century. The knotted staff which the figure held with the left hand was transformed by the copyist into a club. The same mistake was made by the engravers of the coins on which the attribute is held in the arm. (G. Lippold, Ath. Mitt. XXXVI, 1911, pp. 153–156; pl.; fig.)

The Frieze of the Treasury of "Cnidos" at Dephi.—In R. Arch. XVII, 1911, pp. 197-220 (4 figs.), Fernand Courby discusses the frieze of the treasury of "Cnidos," especially Heberdey's theories concerning it (Ath. Mit. 1909, pp. 145-166; cf. Karo, ibid. pp. 167-168, and B.C.H. XXXIV, 1910, p. 210). He finds that the fragments ascribed by Homolle to this treasury really belong to one building, but Homolle's arrangement of them is incorrect. The eastern front contained ten deities. The Aphrodite of the western frieze is putting a necklace about her neck; the Athena is putting on her aegis. Each is acting in accordance with her nature.

The Treasury of the Siphnians. — In Jh. Oest. Arch. I. XIII, 1911,

Beiblatt, cols. 277–280, A. Schober discusses further the dimensions of the slabs of the treasury of the Siphnians (see *ibid*. cols. 81 ff., and A.J.A. XV, p. 227), and shows that the length of the frieze corresponds with that of the building south of the Sacred Way, commonly known as the Treasury of the Siphnians. He also argues that in the gigantomachy the Athena slab should take the place of the Cybele slab in Homolle's arrangement. On the left of it was the opponent of Hephaestus and on the right, Ares and then Cybele.

The Frieze of the Monument of Aemilius Paulus. — A detailed study of the costumes and armor of the figures on the frieze of the monument of Aemilius Paulus at Delphi makes it possible to distinguish the troops which fought on the Roman side at the battle of Pydna from those which served under Perseus. On all four faces of the pillar Roman and Samnite horsemen and Samnite foot soldiers are engaged with Thracian cavalry and Macedonians, identified by their elaborately decorated bronze shields $(\chi \alpha \lambda \kappa \alpha \sigma \pi \iota \delta \epsilon_s)$. The frieze represents scenes from the opening skirmish on the banks of the stream Leucus, started, according to Livy, by a horse which escaped from the Roman camp and crossed the stream. The representation of this runaway horse on the north face of the frieze establishes the authenticity of the tale, which is not found in the Macedonian version preserved by Plutarch. The pillar is the one mentioned by Plutarch (Aem. 28, 2) as begun by Perseus and destined to support a golden statue of himself. (A. J. Reinach, B.C.H. XXXIV, 1910, pp. 433-468; 9 figs.)

The Dionysus of the Janiculum.—The statue of the young Dionysus which was found in the sanctuary of the Syrian gods on the Janiculum in 1908 (see A.J.A. XIII, 1909, pp. 361–362; XIV, 1910, p. 116; XV, 1911, p. 98), was described and warmly praised by A. Trendelenburg at the November (1909) meeting of the Berlin Archaeological Society. He dates the original in the fourth century B.C. and thinks that the gilding on face and hands must have come from the hair and the thyrsus, as such partial gilding of a nude statue seems impossible. (Arch. Anz. 1910, cols. 520–523.)

The Identification of the Figures of the Pergamon Reliefs. — In Hermes, XLVI, 1911, pp. 217-249 (8 figs.), C. Robert proposes several new interpretations for the figures of the reliefs from the great altar at Pergamon. Puchstein's Oceanus and Doris he thinks should be identified as Hephaestus and Eurynome, a sea goddess. PY, on a piece of the cornice, seems to belong to this name. The deities on the right of the stairs have to do with Dionysus, and NY should be restored as Nύ[μφαι], and ≤ as [Σιληνό]s. Puchstein's Rhea is probably to be identified as Semele (the two broken letters of the name probably being EA), while the real Rhea is the goddess riding on a lion just around the corner. The eagle with the thunderbolt behind her symbolizes her relation to Zeus. In front of Rhea are Oceanus and Tethys, who, with Astraeus and Eos, are in combat with the giant Achelous. The god struggling with the lion-headed giant is Pallas, and the winged god next to him is his brother Perses. On the northeast corner are the three Fates, partly identified through the inscriptions $\mathbf{K}\lambda\omega\theta[\omega]$ and ['Aτροπ] os. Between Night and the Fates were Callisto, Heniochus, and Ophiuchus struggling with a giant. Night, her three daughters, and the stars thus occupied most of the northern side of the altar. On the eastern side Heracles must have occupied four slabs and his wife Hebe one. Then came her mother, Hera, the first letter of whose name still remains.

The letters BH should be restored as $["H]\beta\eta$. Beyond Hera was a chariot, Iris, Hermes, and their opponents. Of the fragmentary inscriptions, EY should be restored as $E\hat{v}[\rho\sigma]$, the name of one of the winged horses of Iris. NY Ω must be restored $[E]\nu\nu\omega$. This was probably a diminutive figure on block ΔY , i.e. near Ares. On the missing slab between the Zeus and Athena groups was Athena's owl fighting against the same giant as the eagle of Zeus.

Reliefs on Public Decrees.—At an open meeting of the Austrian Archaeological Institute in Athens, February 15, 1911, Dr. Walter discussed the reliefs on public decrees. One stele relating to tribute paid to Athens has a relief representing Athena seated by a heap of sacks and amphorae. Cities are represented by divinities, as Athena for Athens, Hera for Samos, the Parthenos for Neapolis in Thrace, Heracles for Heraclea, Aphrodite for Cnidus, Apollo for Apollonia; or by animals, as a ram for Clazomenae, a horse for Syracuse, etc. These reliefs are important for the history of sculpture because they can usually be dated.

A Hellenistic Relief at Genoa.—A Hellenistic relief in the Palazzo Bianco at Genoa is described by G. E. Rizzo in Röm. Mitt. XXV, 1910, pp. 298-304 (pl.). Athena is represented spurning the offer of a flute from a satyr. The source is probably Asia Minor, the date second century A.D.

A History of Greek Sculpture.—An important contribution to the series of handbooks issued by the American Book Company is Professor Richardson's History of Greek Sculpture. In the space of 280 pages he gives a concise account of the subject from Mycenaean times to the Hellenistic period, introducing much more detail than would be thought possible in so small a compass. The illustrations are good, and include a number which have not yet generally found their way into the handbooks. (A History of Greek Sculpture. By Rufus B. Richardson, formerly Director of the American School of Classical Studies at Athens. New York, 1911, American Book Company. 291 pp.; 131 figs.)

A Reminiscence of Alcibiades. — In 'A $\nu\epsilon\xi\acute{a}\rho\tau\eta\tau$ os 'A $\theta\eta\nu\acute{\omega}\nu$, I, 1911, pp. 52, 59, 67-68 (3 figs.), I. N. Svoronos publishes a carved block of marble, 0.35 m. high, 1.51 m. long, and 0.32 m. wide, found about fifty years ago in the so-called Valerian wall east of the Tower of the Winds. On the top is a cutting which once supported a stele. On the best preserved of the two long sides were eight unbridled horses in pairs, each with a groom. Those at the right have been destroyed, and part of the pair at the left. On the narrow end which is best preserved is a race horse facing to the right; the other end has been broken off. On the other long side, which was originally the front, were about nine standing figures. All are badly hammered, but three men wearing the chlamys can still be made out, one apparently in the act of crowning himself. The stone may be dated from the style of the figures in the latter part of the fifth century. The writer argues that upon this base once stood a stele commemorating the Olympic victories won by Alcibiades in 420 B.C. and his victories at Delphi and Nemea. (See also Τὸ ἐν ᾿Αθήναις Ἐθνικὸν Μουσεῖον, pp. 464-469; 3 figs.)

The Bronzes of Mahdia.—In Mon. Piot, XVII, 1909, pp. 29-57 (3 pls.; 5 figs.) A. Merlin and L. Poinssor discuss several of the bronzes found in the sea off Mahdia (A.J.A. XIII, pp. 102 f., 374; XIV, pp. 248, 388 f.; XV, pp. 112 f.).

1. The large Eros they think is a contemporary copy of an

Eros holding his bow by Praxiteles, described by Callistratus, an identification since confirmed by the finding of the missing left arm with the bow (see A.J.A. XV, p. 113). 2. The Dionysus of Boethus shows that the artist could reproduce with a certain amount of liberty an archaic figure like the Hermes Propylaeus of Alcamenes, and likewise shows his skill in emphasizing striking details. 3. The two cornice heads belong together and represent Dionysus and Ariadne. They are of Hellenistic date, but the purpose for which they were intended is not clear. 4. The statuette of an Hermaphrodite engaged in a torch race was used as a lamp. The head and upper part of the body held oil which ran down through the arm into the torch in the left hand. The origin of the type may be found in the Hermaphrodite carrying a torch in certain Dionysiac scenes. 5. An Eros found in 1909 is very similar to the Hermaphrodite and was used for the same purpose. In C. R. Acad. Insc. 1911, pp. 206-210, A. MERLIN and L. Poinssot argue that the bronze cornices found in the sea near Mahdia originally decorated one of the sacred triremes of Athens. Three of the five inscriptions found in the wreck were originally set up at the Piraeus in sanctuaries dedicated to the heroes for whom the two sacred triremes were named. The writers argue that among the spoils carried off from Athens by Sulla were the decorations of the two sacred triremes, as evidence to the Romans of the complete subjugation of Athens.

Kneeling Worshippers. — In Jh. Oest. Arch. I. XIII, 1911, Beiblatt, cols. 229-244 (10 figs.), O. Walter publishes a series of nine Attic reliefs of the fourth century B.C., in which a worshipper kneels on the ground before a divinity. He shows that the deities represented are chthonic and the object of the kneeling was to get as near the god as possible. The Greeks usually

prayed standing.

A Bronze ἀγυρτήs. — In Jh. Oest. Arch. I. XIII, 1911, pp. 167-175 (3 figs.), P. Ducati publishes a bronze statuette in Bologna representing a man with coarse features, almost nude, dancing and playing the castanets. He argues that it represents an ἀγυρτήs, or mountebank, and is of Roman date, influenced by the so-called Alexandrian art.

Two Marbles in Candia.—In R. Arch. XVII, 1911, pls. VI and VII reproduce by the Lumière (of Lyons) process of color photography two marbles in the museum at Candia (Jh. Oest. Arch. I. VI, 1903, pl. I and p. 9; A.J.A. 1897, p. 274). The photographs were made by the Abbé Archambault. In the text, by S. Reinach (pp. 433–435), the results of the process are criticized.

VASES AND PAINTING

Late Minoan Vase Painting.—Some Cretan vases from Cyprus in the British Museum are published by E. J. FORSDYKE in J.H.S. XXXI, 1911, pp. 110–118 (5 figs.), with reflections on the historical connection of Minoan and Mycenaean art. He suggests that at the end of the prosperous period in Crete known as Late Minoan I, the encroachments of Cnossus drove the inhabitants of many lesser towns across the seas to settle in Greece, Rhodes, and elsewhere; that their descendants preserved the naturalistic art which they brought with them in a degenerate form contemporary with, but unaffected by the brilliant Later Palace style of Cnossus in Late Minoan II; and returned to overthrow their old enemies and restore their old homes in

Late Minoan III, bringing with them the technically advanced but artistically inferior style of pottery which at that time seems to revive in Crete the motives of Late Minoan I. The shaft graves of Mycenae would then belong to the time of the great migration, and the later tholos tombs, containing genuine imported Minoan pottery, indicate a continued intercourse of the nobles only with the mother country, not of the people. Cyprus seems, however, not to have been colonized directly from Crete, but indirectly from the Minoan centres of Rhodes or other places.

Mycenaean Rhytons.—At an open meeting of the German Archaeological Institute in Athens December 7, 1910, G. Karo tried to explain the silver bull's head and the lion's head of gold from Mycenae as rhytons. On the former the double axe above the horns is a false restoration, as the steatite head from Cnossus shows. The Cretan head is clearly influenced by metal technique, and belongs to the same period and was made under the same influence as the Mycenaean head. The golden lion also has its Cretan analogy in marble. Like the pointed Cretan vase, illustrated by the fresco of the professional cup bearers, which most probably had a small hole in the bottom, the two heads from Mycenae, also with holes in the muzzle, were drinking cups.

A Group of Ionic Vases.—In Jh. Oest. Arch. I. XIII, 1911, pp. 150-166 (2 pls.; 7 figs.), W. Klein shows that an amphora in Wurzburg with the rescue of Aeneas on the shoulder, an amphora in Berlin (No. 2154) and a hydria in the Naples museum (Heydemann, No. 2781) constitute a group by themselves, and are Ionic, not Etruscan. Incidentally he shows that the relief from Aricia in Copenhagen does not represent Orestes slaying Clytaemnestra, but Menelaus and Helen in the house of Deiphobus. It is a Roman copy of an archaic Ionic original, and in style bears some resemblance to these vases.

Epinetron and Loom.—In Ath. Mitt. XXXVI, 1911, pp. 145–152 (4 figs.), C. BLINKENBERG shows that an epinetron published by Xanthoudides, ibid. XXXV, 1911, pp. 323 ff., as of the late Mycenaean period, is a local Rhodian product of the fifth century imitated from Athenian models. On another epinetron, published ibid. p. 324, occurs one of the rare ancient representations of an upright loom with which a Scandinavian loom in the museum at Copenhagen has been compared. The comparison is just, in spite of the objections of Kimakowicz-Winicki, Spinn- und Webewerkzeuge,

pp. 36 ff.

Vases in the British Museum. — Eight black-figured Greek vases and two later craters, acquired by the British Museum since 1898, are published by H. B. Walters in J.H.S. XXXI, 1911, pp. 1-20 (16 figs.). They are: I. An early Attic cylix, of style midway between "proto-Attic" and "Tyrrhenian," which shows Oriental influence and has animal friezes, but differs from similar Corinthian fabrics in the deep red clay and lustrous black paint. This example has a unique ornament on the inside, a complicated rosette formed of lotus and palmettes. II. Cotyle from Boeotia, of rare form. On both sides, Heracles, seated and resting after his labors, is served with wine by Athena. A satyr and goat in each scene have suggested a connection with the satyr drama. III. Lecythus with murder of Priam. Neoptolemus plunges his spear into the body of the king, who is seated on an altar, in the presence of two Trojan women and two Greek warriors.

Astvanax is not present. IV. Lecythus from Laconia, of peculiar pyxisshaped body, painted with a sacrifice to Athena. The goddess is seated before a blazing altar to which three worshippers bring offerings and lead up a bull. Columns indicate a temple. Not earlier than 500 B.C. V. Lecythus from Sicily, buff slip, with unique scene of the capture of Silenus. The satyr is reclining in a well-house and drinking from the spout, while an armed guard on the roof of the house is ready to seize and bind him, and two seated figures under the shade of palm trees look on at right and left. All other pictures of the story represent later stages, after the capture. The spring mixed with wine, which was originally in Macedonia but later set in Phrygia, was named Inna, and the motive of the capture, says Aristotle, was Midas's wish to be instructed by the satyr. VI. Lecythus from Thebes; capture of Thetis by Peleus, with a fish-and-lion monster, representing two of the transformations of Thetis, perched on Peleus's back. Not earlier than 500 B.C. VII. Pyxis from Boeotia, on which, if the present state is not misleading, three techniques occur: black on red, white on red, and black on white. The top has three riders with legs doubled up and heads joined in a kind of trisceles scheme. Similar horsemen with other figures form a frieze around the deep side of the cover, which fits down over the plain box. VIII. Lecythus of the end of the black-figured period, with device painted in dull colors on black ground. A seated woman is holding a frame on which threads are stretched, while her wool basket stands before her. Only one other instance is known of the hand loom in vase paintings. IX. Boeotian calix crater, with flying Victory on one side and Athena in a quadriga on the other. Dull colors of clay and paint and poor drawing. This and the following number are contemporary local imitations of late Attic ware. X. Campanian bell crater with scene from a torch race in which the competitor is mounted on a white horse and attended by two youths also bearing torches. The mounted torch bearers on Tarentine coins show that such contests, though originating in Attica in the fifth century, were not unknown in Magna Graecia. (For an earlier report, see J.H.S. XVIII, 1898, pp. 281–301.)

The Aristonous Vase. — In Mél. Arch. Hist. XXXI, 1911, pp. 33-74 (2 pls.; 3 figs.), P. Ducati discusses the crater signed by Aristonous. He discusses the form of the name, and decides for 'Αριστόνοος, in preference to 'Αριστόνοθος or 'Αριστόνοφος. He then compares the decoration with that of other vases, and finds that the influence of the early Attic style is very marked, but that the vase is not Attic. Finally he concludes that it was

made in Italy, probably at Cumae, in the seventh century B.C.

Cothons and Similar Types. — In J.H.S. XXXI, 1911, pp. 72-99 (20 figs.), R. M. Burrows and P. N. Ure discuss the vases with turned-in rim, like a safety inkstand, which have wrongly been called cothons. The large number of such vases now available through the finds at Rhitsóna in Boeotia make possible a new classification and enumeration and tend to discredit E. Pernice's explanation of them all as censers (Jb. Arch. I. 1899, pp. 60-72). Rather, the larger number seem to have been lamps for one or more floating or otherwise upright wicks, being a sort of link in the Corinthian period between the large Minoan lamps and the Attic bridge-nozzled lamps; while some of the covered ones may have been perfume vessels and those of metal censers.

The Haeberlin Collection. — Fifteen Greek and Italian vases and a terra-cotta relief from the Haeberlin collection at Eschersheim near Frankfort are described by R. Pagenstecher in Arch. Anz. 1910, cols. 456-469 (10 figs.). The pictures include an offering to Hermes in black and purple on white; two beautiful scenes of victorious contestants, one a singer, on a red-figured mixing-jar; a red-figured scene of sacrifice to Apollo, where the pieces of flesh are being brought to be burnt before a small archaic figure of the god standing on a high pillar; a woman carrying offerings to a tomb, on a white lecythus; Heracles about to shoot the Stymphalian birds and acclaimed by Nike, and an attempted murder in which a woman begs her life of the intending slayer, both on an Etruscan scyphus. An Apulian stamnus of late red-figured technique is topped by a small Gnathia vase as cover-knob. The relief of a seated mourning woman seems to be a model for a relief in metal, perhaps a mirror or jar-cover or an emblem for the middle of a basin. Most of the pieces are from the Hamburger collection.

Clazomenian Sarcophagi.—In B.C.H. XXXIV, 1910, pp. 469-477 (2 pls.; 2 figs.), C. Dugas publishes three sarcophagi of children with simple and carelessly executed designs (one in the Louvre; two in Constantinople) and four fragments of larger sarcophagi in Smyrna. The top of a sarcophagus (No. 4), decorated with a palmette-lotus design between two sphinxes, belongs to group IV in the classification of Prinz, 'Funde aus Naukratis' (Klio, Beiheft VII, pp. 33-42).

Athenian Painting. — Starting with the Dionysiac scenes on a well-known Attic vase at Naples, A von Salis discusses in Jb. Arch. I. XXV,



FIGURE 3. - PAINTING ON A VASE IN NAPLES.

1910, pp. 126-147 (pl.; 8 figs.), the traditions of monumental painting at Athens in the latter part of the fifth century B.C., especially the pictures in the new temple of Dionysus Eleuthereus, of which Pausanias gives a scanty list, as they come down to us through vase paintings, reliefs, and Pompeian frescoes. He finds the truest representation of the ancient work in such a picture as the Death of Pentheus in the Casa dei Vettii, but the spirit and abandon of the composition better shown in the painting on the Naples vase (Fig. 3). Toward the end of the century there seems to have been a

revival of interest in the more savage aspects of the Dionysiac myth, of which the Bacchae of Euripides was a part, and also a new intensity of emotional expression in painting, to which the legend that Parrhasius used to sing at his work bears witness.

The Marsyas Religatus of Zeuxis.—In Rend. Acc. Lincei, XIX, 1910, pp. 887-932, A. Caputi supplements Böttiger's and Michaelis's studies of the Marsyas myth, distinguishing lyric, dithyrambic, and tragic forms of the story, as influenced by Attic jealousy of Boeotia. The Hyginus form of the myth, differing in some particulars from that in Apollodorus, is derived, he thinks, from a satyr-drama, almost certainly by Euripides, and this drama gave Zeuxis a subject for a famous painting, which Philostratus (Imag. 2) describes and of which Pliny (N.H. XXXV, 10, 66) speaks as a Marsyas religatus. An analysis of this hypothetical play is given (Caputi thinks Euripides first made the Muses judges of the contest and added the character of Olympus), and the extant monuments, plastic, ceramic, and painted, are classified and discussed as casting light on play and painting. The Marsyas group of the Forum was an attempt to reproduce this painting in marble. The article ends with an attempt to group the figures in this supposed painting of Zeuxis.

The Work of Apelles. - The gold portrait medallion of Alexander from Aboukir, which was interpreted by H. Thiersch as copied from the Alexander with a Spear of Lysippus (Jb. Arch. I, 1908, pp. 163; A.J.A. 1909, p. 494), is again discussed, by J. Six, in Jb. Arch. I, XXV, 1910, pp. 147-159 (fig.). He thinks it taken from an otherwise unknown portrait bust by Apelles, the official portrait painter of the king; his arguments being that the large eye, the full-face view, and the placing of the attributes of shield and spear close beneath the chin are all characteristics of painted portraits, but inconsistent with the supposition of copying from a statue by Lysippus. The general scheme, in which the shield is especially prominent, was used through a long line of imperial portrait medallions down to the late Byzantine emperors, and some member of this series, perhaps about the time of Gallienus, must have been the model for Rembrandt's Glasgow and St. Petersburg Minervas, in which the motive again appears in the original medium. Incidentally, the relation of Dutch and Flemish painting to the antique is discussed, and a plea is made for freedom in provisionally assigning known works to known artists of antiquity.

INSCRIPTIONS

An Interpretation of the Phaestus Disk.— In Burl. Mag. XVIII, 1911, pp. 23–38, appears a new reading of the Phaestus disk by Miss F. M. STÄWELL (see A.J.A. XV, p. 234). The reading was worked out without reference to the Cypriote syllabary, but shows many points of correspondence with it. The signary is partly syllabic and partly alphabetic. Miss Stawell reads the inscription from the circumference of the disk inwards, and believes that the disk itself is a matrix for the casting of liturgical cymbals. The inscription, according to her reading, forms itself into a hymn-to Athena, in dochmiac metre with strophe and antistrophe. The cymbals were thus inscribed with the words of the hymn, by way of guiding the worshipper while he used them in his devotions, thus constituting a kind of "portable psalm-book."

Inscriptions in the Cypriote Syllabary, but not in Greek. — In Sitzb. Berl. Akad., 1911, pp. 166-169 (pl.), R. Meister publishes two inscriptions which have come to light in the Ashmolean Museum at Oxford. Of their origin nothing is recorded, but they are evidently Cypriote. The language in which they are written is, however, not Greek, nor is it Phoenician. The characters are those of the Cypriote syllabary.

Cypriote Inscriptions.—In Sitzb. Sachs. Ges. LXII, 1910 (No. 8), pp. 233–247 (3 pls.), RICHARD MEISTER ('Beiträge zur griechischen Epigraphik und Dialektologie IX') publishes and discusses eight Cypriote inscriptions. The first is the inscription from Athienu, now in the Metropolitan Museum in New York, the front of which was first published by Cesnola, Cyprus, Pl. V (Taf. CI of the German translation). The back is inscribed with a list of prices. The second inscription is transliterated Τιμόγαμός ἢμι ὁ Τιμοδάμων. It is from Marion-Arsinoe. The remaining inscriptions are brief epitaphs and dedications from Rantidi.

Attic Treasure Records.—Three more of the fragments lying in the Epigraphical Museum at Athens are discussed by A. M. WOODWARD in J.H.S. XXXI, 1911, pp. 31-41. They are a piece of the pronaos treasure record for the year 431-430 s.c. (C.I.G. I, 120), which shows the exact number of phialae in the chamber during the years 434-430; and two pieces of the Hecatompedon record for the years 432-431 and 431-430 (I.G. I, 143, 144), one of which shows that I.G. I, 147, with the beginning of the record of a new penteteris, 430-426, was on the same face of the same stone as the above.

Double Datings in Attic Decrees. — In Sitzb. Berl. Akad. 1910, pp. 982–988, U. v. Wilamowitz-Moellendorff discusses the double datings (κατ' ἄρχοντα and κατὰ θεόν) in Attic decrees of years in which there were intercalated months (I.G. II, 5, 733; II, Add. 238 b; II, Add. 320 b; II, 381; II, 433; II, 5, 451 b 9; II, 408; II, 437; II, 471, 1; II, 471, 50; also II, 408, and II, 437). He offers an arrangement of days for the twelve months, and finds that in the years in which double datings were used, the date κατὰ θεόν had the preference.

A Decree in Honor of a Merchant.—In Ath. Mitt. XXXVI, 1911, pp. 73-86, A. v. Premerstein publishes a fragmentary Athenian decree honoring a metic who, on two occasions about the year 175 B.c., had helped to increase the finances of the state by selling it first a quantity of grain, and later a large amount of oil at an especially low price. These com-

modities the state apparently disposed of at a profit.

Inscriptions from Delphi.—In B.C.H. XXXV, 1911, pp. 149–176 (pl.), E. Bourguet discusses (1) the inscriptions on one of the two bases which supported dedications of the Liparaeans. To the two slabs already known five new slabs are to be added. The base bore, in addition to the archaic inscription on its top surface, $[\Lambda\iota\pi\alpha\rho\hat{a}\hat{o}]\iota$ $\tau\hat{o}[\pi\hat{o}]\lambda[\lambda\rho\iota]$ $\delta[\epsilon\kappa\hat{a}\tau\alpha\nu$ $\hat{a}]\pi\hat{o}$ $T\nu\rho\sigma\alpha\nu[\hat{o}\nu]$, a second inscription on the front face in letters 0.17 m. high, finely carved in the style of the fourth century. This is to be restored $[\Lambda\iota\pi\alpha]\rho[\hat{a}\hat{o}\alpha]$ $\hat{a}[\pi\hat{o}]$ $T[\nu]\rho\sigma[a\nu\hat{\omega}\nu]$. The spacing of the letters shows that the base was at least 20 m. long, though not necessarily in one straight line. It is tentatively brought into connection with a foundation 13 m. long, and of adequate width, lying west of the stoa of the Athenians. It is argued further that the Theban treasury is to be located in the southwest corner

of the precinct. (2) A newly discovered fragment of the inscription on the pedestal of a statue dedicated by the Spartan king Pausanias, in honor of his son Agesipolis, confirms the restoration of the couplet by Wilhelm and Pomtow, and gives the name of the sculptor, $[K\lambda] \epsilon \omega \nu$. (3) An inscription, hitherto unpublished, is on the base of a statue probably of Theodotus, a general of Philopator. (4) Thirteen decrees for the Aetolians carved on one base (Homolle, B.C.H. XXI, 1897, pp. 407–412), and ranging in date from the fourth century to 145 B.C., were all inscribed at the latter date. (5) A new fragment of the Greek inscription on the base of M. Minucius Rufus is published, and the whole inscription restored. It is uncertain whether this belongs with the two Latin inscriptions, or whether there were two statues.

Inscriptions from Syros. — In Ath. Mitt. XXXVI, 1911, pp. 157–162, (fig.), T. Sauciuc publishes an inscription from Syros, now in Athens, commemorating a certain Attalus and his wife, as holders of the priestly office of ἄρχων στεφανηφόρος and ἀρχείνη at Syros during the reign of Antoninus Pius. It is one of a class of inscriptions from that island published by Klon Stephanos, ᾿Αθήναιον, ΙΙΙ, 1874, pp. 526 ff., and in Ἐπιγραφαὶ τῆς νήσου Σύρου, Athens, 1875, pp. 14 ff., = I.G. XII, 5, 659–668.

Laodice Philadelphus of Pontus. — An inscription in honor of Laodice (Λαοδίκην τὴν βασιλέως Φαρνάκου καὶ Μιθραδάτου ἀδελφήν), found at Delos, is published by T. Reinach in B.C.H. XXXIV, 1910, pp. 429-431. She is to be identified with the queen of Pontus, Laodice Philadelphus, sister and wife of Mithradates IV, and is represented with the latter on a silver tetradrachm published in R. Num. 1902, pp. 52-65.

An Inscription from Thermon. — In Klio, X, 1910, pp. 397–405, H. Swoboda shows that the important inscription found by Soteriades at Thermon (see 'E ϕ .' A $\rho\chi$. 1905, pp. 56 ff.), which records an alliance between the Acarnanians and the Aetolians, is to be dated between 272 and 265 B.C., *i.e.* between the death of Pyrrhus and the outbreak of the Chremonidean war.

Inscriptions from Thessaly and Macedonia.— Eleven inscriptions from Thessaly and Macedonia are published by J. Hatzfeld in B.C.H. XXXV, 1911, pp. 231–240. No. 1, found at the base of the walls of Atrax, is a manumission inscription which modifies the list of Thessalian strategoi established by Kroog, de foederis Thessalorum praetoribus, and Kern, I.G. IX, 2, pp. xxiv-xxv. No. 8 is an epitaph in four hexameters, to be dated not later than 500 B.C.

An Honorary Inscription. — In Jh. Oest. Arch. I. XIII, 1911, pp. 200–209 (fig.), A. v. Premerstein discusses a Greek inscription from Alabanda in Caria, now in Braunsberg, East Prussia. It is an honorary inscription dating from the time of Trajan, and records the various offices held by a certain L. Aburnius.

Curses on Lead Tablets. — In Arch. Rel. XIV, 1911, pp. 143-158 (fig.), A. Abr publishes five inscribed lead tablets in Munich. Two of these are unintelligible; the others are curses or defixiones. One is inscribed with curses on both sides.

COINS

Interpretation of Greek Coin-Types. — The types of Greek coins that show heroes embarking in or disembarking from ships, or otherwise stand-

ing in some relation to ships, are analyzed and elucidated by F. Imhoof-Blumer (Nomisma, V, 1910, pp. 25-42; 2 pls.). Some earlier attributions of names are rejected (especially Aeneas), and fifteen new ones assigned. A second part of the same essay deals with the types of athletes and agonothetae with prize-wreaths.

Re-attribution of Certain Tetradrachms of Alexander the Great.—In A. J. Num. XLV, 1911, pp. 1-10 (7 pls.), EDWARD T. NEWELL begins the publication of a series of articles in which he traverses various conclusions of L. MÜLLER in his Numismatique d'Alexandre le Grand (Copenhagen, 1855), and proposes a new classification of the coins concerned.

Greek Gold Coinage. — In Ber. Kunsts. XXXII, 1911, cols. 150-154 (6 figs.), K. Regling discusses briefly Greek gold coinage.

GENERAL AND MISCELLANEOUS

Mycenaean Rings. — In Kunstchr. XXII, April 28, 1911, col. 383, E. Waldmann reports that at a meeting of the Imperial German Archaeological Institute at Athens, March 8, 1911, V. Staes showed that some of the gold rings from the shaft graves at Mycenae are not the product of pure mainland art, but were inspired by Cretan carvings in ivory. Such, for example, is the case with the famous ring representing women engaged in religious rites in the presence of a double axe and a deity. The ivory reliefs found at Mycenae were Cretan imports, and were copied by the Mycenaean gem engravers.

The Ivory and Bone Carvings from Sparta. — At a meeting of the British School at Athens, January 27, 1911, R. M. Dawkins traced the artistic development in the long series of ivory and bone carvings (ranging from the eighth to the sixth century B.C.) found on the site of the sanctuary of Artemis Orthia at Sparta. In the earliest of the ivories the drawing is stiff, and there is little or no modelling. Those of the next period (about 700 B.C.) are marked by deeper relief and elaborate incised surface-decoration, which compensates for the lack of modelling. The culmination (seventh century) is marked by freer drawing and more developed modelling. After about 600, ivory is exchanged for bone, and there is a tendency to cut away the background, leaving the figures free, though the relief technique survives in many cases. This development holds good for all the classes of carvings (fibula-plaques, combs, seals, etc.), showing that, by whatever foreign influences the art may have been affected, the objects are, with some few exceptions, indigenous. (Athen. February 11, 1911, p. 169.)

Delphinius. — In Klio, XI, 1911, pp. 1–25, W. Aly calls attention to the

Delphinius. — In Klio, XI, 1911, pp. 1–25, W. Alv calls attention to the precinct of Delphinius at Miletus. It was 50 by 61 m. in extent, with a circular foundation, which may have supported a wooden structure, near the centre. It also had a great altar and smaller altars dedicated to Zeus Soter, Artemis and Hecate, but no cult temple. The precinct lay outside the early town, but near the centre of the later city. The writer argues that Delphinius was a Cretan deity, and that his sanctuary at Miletus was founded by Cretans. His name may be a translation, but is perhaps connected with Tilphosa. He was worshipped in the open air like other gods in prehistoric Greece. The idea of a temple was not Greek, but came from abroad, perhaps from Egypt. An unfortified Cretan settlement was made at Athens

in very early times, and another at Miletus about 1400 B.C. Side by side with these were other settlements made by Greeks, the one at Athens dating from Mycenaean times, and that at Miletus not later than 800 B.C. The two races became united. Athena, as well as Delphinius, came from Crete.

Notes on Cybébé. — In R. Ét. Anc. XIII, 1911, pp. 75-78, G. RADET argues further in support of his theory that Cybébé, Artemis Anaitis, and the goddess known in the time of the Antonines as Core are the same.

Τριτοπατρεῖς. — The minor Attic divinities called Τριτοπατρεῖς, which were hardly understood in later antiquity and have not been satisfactorily interpreted by modern scholars, are discussed by G. Lippold in Ath. Mitt. XXXVI, 1911, pp. 105–109. The clearest statement about them is in Harpocration s.v. Τριτοπάτορες: μόνοι Άθηναῖοι θύουσί τε καὶ εὕχονται αὐτοῖς ὑπὲρ γενέσεως παίδων, ὅταν γαμεῖν μέλλωσιν. The Athenians prayed to them for παίδες γνήσιοι. Α παῖς τριτογενής is thus a παῖς γνήσιος, as Athena Τριτογένεια is the "genuine" daughter of Zeus. The Τριτοπατρεῖς are then the "genuine" ancestors.

The Cordax in the Cult of Dionysus.—In R. Arch. XVII, 1911, pp. 1-5 (fig.), Marcelle Azra Hincks publishes the drawing on a Corinthian aryballus found at Cumae (British Museum, A 1437), on which figures dancing the cordax are represented. The dance antedates the introduction of the cult of Dionysus at Corinth, and was perhaps originally associated with the cult of Artemis. One of the figures on this vase wears a panther skin. This is the earliest representation of the cordax in connection with the cult of Dionysus.

The Antiquities of Andros. - At a meeting of the Austrian Archaeological Institute in Athens, January 18, 1911, T. Sauciuc gave a brief summary of the history of Andros, together with a description of the present appearance of the island and remains there. The old harbor of Andros, the modern Gausion, is still in use, and parts of the ancient moles are to be seen under water. The site of the ancient city is occupied by the modern Palaeopolis, some four hours distant from the harbor. Upon the side of the acropolis, which is turned toward Kuvara, very slight traces of the ancient fortifications are still evident, among them remains of the foundations of the walls, and of one of the bastions, some 8 m. in diameter, called "Pyrgos" by the natives. Lower down are ruins of an ancient gateway, near which is a considerable stretch of well-preserved terrace-wall of marble blocks. This, then, is probably the site of the chief part of the city, a view supported by the fact that a number of inscriptions have been discovered in this vicinity. Several of these are yet unpublished. One is a decree, to be dated shortly before 388 B.C., bestowing honors upon a certain Antidotus, son of Antiphanes, because he had furnished grain cheaply to Andros (see Ath. Mitt. XXXVI, 1911, pp. 1-20). To the same period belongs a proxeny decree, as yet unpublished. A later inscription, from the time of the Pergamene dominion, shows that although autonomous and free in practically all respects, Andros must still pay a tax and furnish a military contingent. This inscription, belonging to the beginning of the second century B.C., mentions a man, whose name is lost, who first became phylax (probably of the prytany), and then led a body of troops to Asia Minor in accordance with instructions from Attalus I. It mentions incidents of the third Syrian war, in which the city of Thymbria in the Troad took the Pergamenian side

and opposed the Syrian king Antiochus, when he led his army to the Troad to lay waste the territory of the Attalids and their allies. Another inscription, an honorary decree for a gymnasiarch, shows Andros at that time still loyal to the Attalids. The last inscription, from Roman times, tells us that the evocatus Augustorum, M. Aurelius Rufinus, with three others of the praetorians, had a speleum erected to the deus sanctus invictus, for the welfare of L. Sept. Severus and his two sons. This deus sanctus invictus is the Persian sun-god Mithra, whose worship was in such vogue with the Roman soldiery at that time. The inscription is probably to be connected with the Parthian expedition of the emperor. It is noteworthy that here, too, the name of Geta was later erased. There are also two unpublished statues: one, an Artemis of the Hellenistic period and of the Amazon type, bears a marked resemblance to an Artemis now in the Palazzo Rospigliosi at Rome; the other is an archaic "Apollo" of the same type as the well-known Ptoan "Apollo." In addition to these, there were found two beautiful sarcophagus reliefs of the Eros-Thanatos type.

The Excavations in the Ceramicus. — In Πρακτικά for 1909, published 1911, pp. 105–112, A. Brueckner discusses briefly his excavations in the Ceramicus (see A.J.A. XV, pp. 87 f.), explaining the change in levels.

The Heracleum in Melite.—In Ath. Mitt. XXXVI, 1911, pp. 113–144 (2 pls.; 4 figs.), A. FRICKENHAUS disputes Dörpfeld's identification of the sanctuary excavated by him west of the Athenian Acropolis as the Διονύσιον ἐν Λίμναις, on the ground that a sanctuary which was opened only in February would not contain a wine-press. The square foundation which supported four small columns shows that the precinct was a Heroon, and the existence of a number of reliefs (one in Boston, cf. A.J.A. VII, 1903, p. 85) and vase paintings in which Heracles is shown standing beside or seated in a similar structure, points to the conclusion that it was dedicated to that divinity. It can thus be no other than the sanctuary of Heracles in Melite, the only known Heracleum within the city walls of Athens.

Notes on the Persian Wars. — In J.H.S. XXXI, 1911, pp. 101-109, M. O. B. Caspari offers some suggestions on a few still disputed points in the history of the Persian wars. He gives strong reasons for rejecting Lolling's identification of Marathona as the ancient Marathon, and preferring Leake's earlier selection of Vrana, with the Heracleum on the site of the modern Hagios Georgios, where the annual festival is still attended by visitors from The recorded weakening of the Athenian centre may be explained by the nature of the ground in front of Vrana, and the great haste of the Athenians in forcing the battle and marching home without any rest after it, by the fact that the Persian fleet had already sailed for Athens before the battle. Other points touched upon are the dependence of Xerxes's army at Thermopylae upon the fleet for provisions; the position of Psytalleia and the reasons for stationing the Persian nobles there before the battle of Salamis to direct the movements of the fleet in the night; and the reasons for the advance of the Greeks at Plataea along the Asopus ridge, where the elevation gave momentum to their attack.

Sellasia. — In B.C.H. XXXIV, 1910, pp. 5-57, G. Soteriades discusses the topography of the battlefield of Sellasia, combating the views of Kromayer, Antike Schlachtfelder, and maintaining that the description of Polybius cannot be accepted as accurate. J. Kromayer, ibid. pp. 508-537 (pl.),

defends his views. Soteriades, replying, ibid. XXXV, 1911, pp. 87-107, strengthens his arguments, and in an addendum, pp. 241, 242, describes the results of more recent observations and excavations made on the site. questions in dispute are (1) the course of the ancient road, (2) the hill Enas, (3) the stream Gorgylus, (4) the hill Olympus. Kromayer supposes that the ancient road ran between the two hills Palaiogoula (Enas) and Melissi (Olympus). Soteriades believes that it followed the same course as the bridle path west of Palaiogoula, which has now been superseded by the high road from Tripolis to Sparta, and his excavations have revealed abundant traces of an ancient road there. If this be accepted, the identification of the two hills as Enas and Olympus must be given up. Soteriades argues further that the north slope of Palaiogoula is too steep to admit of the operations described as taking place on Enas, and that there are remains on the top of the hill of quite an extensive Greek fort which would have been a factor in the battle. These remains Kromayer held to be Turkish. cording to Soteriades, the gully which Kromayer identifies with the Γόργυλος ποταμός is not a stream, and Melissi (Olympus) is not a λόφος, but simply a spur of the mountain Probatares.

Nerikos. — In Ath. Mitt. XXXVI, 1911, pp. 207–211, E. Herkenrath maintains that the Nerikos both of Homeric and classical times was situated on the present island of Leucas, and that in Homer the name is applied to the island as well, which was then the $\dot{\alpha}\kappa\tau\dot{\eta}$ $\dot{\eta}\pi\epsilon\dot{\iota}\rho\omega$. The promontory which Dörpfeld holds to be Nerikos cannot be properly termed an $\dot{\alpha}\kappa\tau\dot{\eta}$. The town is identified with that excavated by Dörpfeld in the plain of Nidri. W. Dörpfeld, criticizing this theory (ibid. pp. 212–219), argues that Leucas is now generally conceded to have been an island in Homeric times, and that, therefore, Nerikos must be sought elsewhere. The Acarnanian promontory, on which he has excavated a small fortress, is a true $\dot{\alpha}\kappa\tau\dot{\eta}$, and suits the evidence in Homer and in classical writers.

Greece and the West. - At an open meeting of the German Archaeological Institute in Athens, February 1, 1911, G. Karo discussed the relations of Greece with the West. The prevalent view is that the East, especially the region around the Euxine, as well as the West, Iberia, Massilia, Sicily, Southern Italy, etc., were discovered by the Greeks in the eighth and seventh centuries B.C.; but we have evidence of relations at least a thousand years earlier in such legends as those of Jason, Odysseus, the Pillars of Heracles, the sea-power of Minos, and especially the legend which associated the death and burial of the latter with Sicily. Excavations, within the last ten years, have shown clearly that even if these legends are not to be taken literally, still there is a reason for their existence, and they probably echo actual commercial relations with these places. The so-called Minoan civilization, which had developed a very high culture in the third millennium B.C., maintained constant intercourse with Egypt, the Bosphorus, and the shores of the Eastern Mediterranean. We find a great many obsidian articles belonging to this period. Melos was a great centre for this material, but it is noteworthy that quantities of it are found in Sicily also. Furthermore, excavations in Sicily and Southern Italy have revealed a culture which is very similar to the Cretan, and many objects found there seem to belong to Cretan workmanship of this period. In the second millennium B.C., Crete developed still wider and stronger commercial relations with other lands.

Close and constant intercourse was maintained with Egypt and the Eastern Mediterranean, and with the West as well. The famous "Minoan" fleet was not merely a collection of warships, but a great commercial fleet as well. We find, at this period, articles of exactly the same type in both Lipara and Egypt, and Crete was doubtless the medium which effected the exchange. Bronze at this time was in common use. The copper for this was readily obtainable near at hand, but tin was not so easily procured, and the most reasonable supposition is that it was obtained from Spain. This is borne out by discoveries in Spain. The early, native, Iberian culture shows marked Mycenaean influence, traces of which existed even in Roman times. Graves of the same type have been found there, and many articles which show marks of the same culture. Most striking of all is the famous manheaded bull from Balazote, which clearly shows Chaldaean influence, and we must think of Crete as the medium between the two countries.

The Macedonian Dialect.—In B.C.H. XXXV, 1911, pp. 120-131, P. Perdrizer traces the survival of the Macedonian dialect in Egypt under the Ptolemies, and discusses the varying forms of the inscription on the

coins of Geta, king of the Edoni.

Geta, King of the Edoni. - As was often the case in antiquity as well as at the present time in the Balkan states, Geta, king of the Edoni, was not of the same race as his subjects, but came of the famous Danubian people, the Getae. The foreign dynasty may have been called in for religious reasons, since the Getae were renowned for piety, or a tribe of the Getae may have conquered the Edoni. The statement that among the Getae only slaves were tattooed, whereas in Thrace the custom was limited to the free-born, suggests that the Getae were a conquering race which had given up the practice, while the Thracian tribe, reduced to a state of serfdom, still continued it. A difference of race between the Edoni and their dynasty is suggested also by the statement of Herodotus that in Thrace Hermes was worshipped by the kings alone. Hermes conducting cattle appears on the coins of Geta, on a coin of the Derroni, and on some coins of the Orrescii. The limitation of the cult to the kings may have existed among certain tribes in the Pangaean district, and have been attributed erroneously by Herodotus to the whole of Thrace. (P. PERDRIZET, B.C.H. XXXV, 1911, pp. 108-119.)

Itanos and the "Inventio Scuti."—In R. Hist. Rel. LX, 1909, pp. 161–190 (3 figs.); 309-351 (11 figs.); LXI, 1910, pp. 197-237 (20 figs.), A. J. Reinach discusses the prehistoric Greek shield and its use in certain religious ceremonies. The small round shield of early times was made of willow, $i\tau\acute{a}$, and its inventor was called Itonos. As a god of the shield he was carried from Thessaly to Crete, where he came to be regarded as one of the Curetes. In classical Greek times this type of shield was not used except

in the mysteries of the Curetes.

The Origin of the Great Games of Greece.—In a recent lecture at Cambridge Professor W. Ridgeway tried to show that the great games of Greece did not originate in the cults of Zeus, Apollo, and Poseidon, but arose out of games held in honor of local heroes upon whose cults the worship of the great divinities was later imposed. Thus the Nemean games were originally held in honor of Opheltes, the Isthmian in honor of Palaemon, the Olympic games probably in honor of Pelops, and the Pythian games

to celebrate some local hero, now forgotten, whom Apollo replaced. (Athen. March 4, 1911, p. 249.)

Babylonian Influence in the Odyssey. —In Mitt. Vorderas. Ges. XV, 1910, pp. 136-475, C. Fries attempts to show that the Phaeacian episode in the Odyssey, including the $d\pi\delta\lambda\alpha\gamma\omega$, is to be regarded as a unity. The episode does not rest upon free invention, but upon an actual transaction; and this is not a single occurrence, but the repeated act of a religious cult that was widespread in the ancient Orient. It is derived from the Zagmuk festival of the Babylonians, which celebrated the rebirth of nature in the spring of the year.

Archaic Greek Costume.—A detailed study of the Doric and Ionic types of archaic Greek costume by G. Pinza appears in B. Com. Rom. XXXVIII, 1910, pp. 183–242 (pl.; 18 figs.). It is based upon an Attic amphora and an archaic statue, both in the Capitoline Museum.

The Hair in Early Greek Times.—In his doctor's dissertation, Die Haartracht des Mannes in archaisch-griechischer Zeit (Giessen, 1911, R. Lange, 73 pp.), Walter Bremer explains the various methods of wearing the hair in early Greek times, as shown by the monuments, and discusses the evidence for the krobylos. Tettiges, he thinks, was the name for a garland of leaves.

Ξαίνουσα. — In Jh. Oest. Arch. I. XIII, 1911, Beiblatt, cols. 269-276, F. HAUSER disputes H. Blümner's dictum that ξαίνειν does not mean to rub, but to card. Ibid. cols. 275-278, H. BLÜMNER replies in support of his interpretation.

Illustrations of Spinning.—In Jh. Oest. Arch. I. XIII, 1911, Beiblatt, cols. 245-252 (5 figs.), Margarete Láng publishes two vases and three terra-cottas illustrating spinning.

The Masks of the New Attic Comedy.—The masks of the New Comedy have been carefully investigated and discussed by Professor Robert. He begins with the catalogue given by Pollux (IV, 143 ff.; pp. 244 ff. Bethe), discusses other literary sources of information, illustrates and discusses the different types of masks as seen in terra-cottas, reliefs, paintings, and drawings (notably the illustrations to Terence), and shows that some types, e.g. the Hermonios of Pollux, were conventional and were handed down from the Old Comedy, while others, including most of the female masks, were realistic and modern. Many matters of detail are discussed and elucidated. (Carl Robert, Die Masken der neueren Attischen Komoedie. Fünfundzwanzigstes hallisches Winckelmannsprogramm. Gedruckt aus den Mitteln der Robert-Gabe. Halle a.S., 1911, Max Niemeyer. 112 pp.; pl.; 128 figs. 4to.)

Greek Papyri.—In the second volume of Tabulae in usum scholarum editae sub cura Johannis Lietzmann, Wilhelm Schubert has collected nearly eighty papyrus texts on fifty plates. The papyri are in the Berlin museum; those selected show the development of handwriting from the end of the fourth century B.C. to the beginning of the eighth century A.D. Documents, letters, and literary writings are represented. The brief text gives the necessary facts concerning each papyrus. (Wilhelm Schubert, Papyri Graecae Carolinenses. Bonn, 1911, A. Marcus and E. Weber; Oxford, Parker and Son. 50 pls.; 2, xxiv pp., large 8vo; in linen, 6 M., in parchment, 12 M.)

Genoese in Greek Lands. — A brief account of the career of the Genoese family of the Zaccaria in the Aegean during the thirteenth and fourteenth centuries, especially as lords of Phocaea with its rich alum mines and of Chios with its mastic gardens, and their defiance of imperial authority and steady resistance to Turkish conquest of the islands, is given by W. MILLER in J.H.S. XXXI, 1911, pp. 42–52. A chronology of Genoese colonies and lords in Greek lands, 1275–1464, is appended, pp. 53–55.

Archaeological Activity in Greece in 1909-10.—In R. Arch. XVI, 1910, pp. 427-430, S. R. gives a brief summary of the archaeological work done in Greece in 1909-10. This is derived chiefly from an article by

STRUCK in the Frankfurter Zeitung, October 26, 1910.

ITALY

ARCHITECTURE

The Architecture of the Columbarium of Hylas. — In B.S.R. V, 1910, pp. 464-471, T. Ashby writes the descriptive text to accompany a series of drawings and colored plates made by F. G. Newton, a student of the British School at Rome, illustrating the architecture and decoration of the Columbarium of Hylas on the Via Latina, just inside the Porta Latina.

SCULPTURE

Portraits of Gaius Caesar. — At the January (1910) meeting of the Berlin Archaeological Society F. Studniczka discussed two types of head which have both been called portraits of the emperor Caligula, and decided that one of them, a boyish type, represented in the Capitoline, Albani, Uffizi, and Naples museums, is in reality the portrait of the other C. Caesar, the son of Julia and of Agrippa, to whose portraits the features bear a strong resemblance. (Arch. Anz. 1910, cols. 532–533.)

The Interpretation of the Reliefs of Trajan's Column. — In B.S.R. V, 1910, pp. 435–459, H. STUART-JONES writes on the historical interpretation of the reliefs of Trajan's column, and arrives at some conclusions in regard to the details of Trajan's campaigns in Dacia which differ somewhat from those of von Domaszewski and Weber, and to a less degree from those of Cichorius and Petersen.

A Relief of Serapis and Isis. — A singular relief in the Palazzo Massimo alle Terme, representing Serapis and Isis, is explained by F. Grossi Gondi (B. Com. Rom. XXXVIII, 1910, pp. 150-160; 3 figs.) as an example

of mythological syncretism. It dates from about 200 A.D.

Landscape Motives in Greek and Roman Reliefs.—In B.S.R. V, 1910, pp. 167–200, A. J. B. WACE discusses the development of the landscape motives in Greek and Roman reliefs in general, and in particular analyzes the series of eight reliefs now in the Palazzo Spada and some others akin to them, adducing further evidence for their purely Roman origin, and assigning definite dates. Six of the Spada reliefs he assigns to 130 A.D., and the remaining two to 160.

Roman Reliefs in the Louvre. — In Mon. Piot, XVII, 1909, pp. 145–253 (pl.; 15 figs.), E. Michon discusses a number of Roman reliefs in the Louvre. These are: (1) a Suovetaurilia which formed part of the frieze of

the altar dedicated to Neptune by Cn. Domitius Ahenobarbus; (2) a slab with a procession from the Ara Pacis Augusti; (3) a standing Roman clad in the toga, similar to the reliefs of the Ara Pacis, but not from that monument, and dating from the time of Trajan; (4) a Suovetaurilia carried off from Venice in 1797 and dating from the period between Augustus and Nero; (5) a fragment of a similar relief of the same date acquired in 1808 depicting an ox, ram and two priests; (6) a fragment representing a combat between a Roman soldier and a barbarian, probably from a building of Trajan; (7) a slab of the best period with five headless figures originally representing an emperor accompanied by Rome and Abundantia pouring a libation; (8) a broken relief with two scenes, an extispicium and a ceremony in front of the temple of Jupiter Capitolinus, dating from the time of Trajan and bearing on a sandal the signature of the sculptor, M. Vulpius Orestes; (9) the sacrifice of a bull in front of two buildings, perhaps from a triumphal arch of the time of Hadrian; (10) a group of six standing Roman soldiers, also of the time of Hadrian; (11) a relief known as "the sacrifice of two bulls," dating from the beginning of the third or end of the second century A.D.; (12) the torso of a colossal statue in the round probably placed beside a triumphal arch.

A Roman Sarcophagus.—In Hermes, XLVI, 1911, pp. 249-253 (pl.), C. ROBERT discusses a slab from a sarcophagus in the Sala del Meleagro in the Vatican museum, on which, in the centre, is a seated female figure with her right arm about a smaller woman. She is turning towards a youth who stands on her left. In the foreground are boats and ships, and in the background buildings. He shows that the scene is laid at Ostia; that the seated woman is Ora maritima, the smaller woman Ostia, and the youth Portus Augusti.

The Torre Nova Sarcophagus.—The interesting Torre Nova sarcophagus of a maiden (see A.J.A. XV, pp. 241 f.) is again discussed in Röm. Mitt. XXV, 1910, pp. 273-292. The author, F. HAUSER, interprets the Eleusinian suggestions of the reliefs not as referring literally to the mysteries, but as symbolical of the girl's unmarried state.

VASES AND PAINTING

South Italian Vases. — In B.C.H. XXXV, 1911, pp. 177-230 (5 pls.), C. Picard surveys the later development of south Italian pottery on the basis of the collections in Italian museums, and publishes a number of vases in the museum at Naples. The so-called Gnathia vases are classified with regard to fabric and provenience, the chief Apulian centres being Tarentum, Ruvo, Canosa, Oria, and Manduria, while similar vases have been found in Campania and Sicily (Gela and Camarina). They are to be dated between the years 350 and 250 B.C. The relation of these vases to contemporary Italian ware which imitated Greek models and to rustic Apulian ware is discussed, as well as the evidence afforded by pottery as to the political predominance of Tarentum down to its destruction in 272 B.C.

Glaze or Polish on Terra-Sigillata?—In Die Saalburg, December 31, 1910, pp. 403-407, K. BLÜMLEIN maintains, against E. Heuser, that Roman terra-sigillata ware was polished, not glazed.

The Tomb of the Nasonii. — The last writing of A. MICHAELIS, finished

a few days before his death, is published with additional notes by E. Petersen, in Jb. Arch. I. XXV, 1910, pp. 101–109 (24 figs.). He describes the various copies which remain of the painted decoration of the rock-cut tomb of the Nasonii, which was found on the Via Flaminia near Prima Porta in 1674. The paintings themselves, which covered the walls and ceiling and were ascribed to the time of the Antonines, disappeared within a few years of their discovery. Michaelis finds that Bartoli's sketches and engravings are quite untrustworthy, both in color and in contents, since the architectural and landscape backgrounds and important parts of the groups and attributes were freely invented by the artist. An appendix (pp. 110–126) gives a catalogue of the copies of ancient paintings in the library at Windsor Castle, among which the materials for this study were found.

Panel Pictures in Fresco Decoration.—Apropos of the frescoes from a Roman house in the Farnesina gardens, G. RODENWALDT shows, by the help of a Vienna mosaic from Centocelle, that the imitated panel pictures in fresco decoration were in fact copies of well-known paintings. (Röm.

Mitt. XXV, 1910, pp. 257-262; 2 figs.)

Pompeian Wall Painting. — In Jh. Oest. Arch. I. XIII, 1911, pp. 123-149 (21 figs.), W. KLEIN shows that the Pompeian fresco painters made a study of the antique, and that in their paintings they frequently reproduced more or less exactly masterpieces of Greek sculpture. For example, the Artemis in the picture of Actaeon and Artemis in the Casa degli amorini dorati is indebted to the Aphrodite of Cnidos; the Auge surprised by Heracles resembles a bronze statuette of Aphrodite in the Louvre; the Perseus of the Perseus and Andromeda (Not. Scav. 1897, p. 36) resembles the Barberini faun; the Perseus of the Perseus and Andromeda in the Casa degli capitelli figurati is much like a torso from the Palatine in the Museo delle Terme; the seated figure of the group in the house of the Vettii, called by Mau a poet and his friend, resembles a seated statue formerly in the Giustiniani palace; the seated Heracles of the Casa d' Ercole is to be compared with a seated statuette in the Palazzo Altemps, while the female figure beside him is reproduced in a marble statue in Dresden. Such resemblances are numerous. A study of the Pompeian paintings will reveal free reproductions of lost Greek sculptures.

The Newly Discovered Frescoes at Pompeii. —In Berl. Phil. W. XXXI, 1911, cols. 503 f., O. Rossbach gives a new interpretation of some of the fresco paintings in the newly discovered villa at Pompeii. (A.J.A. XV, 1911, p. 97.) Of the series XII-XX, he thinks XII, XIII, and XVIII, XIX, and XX are scenes in the gynaikonitis, interrupted by pantomimic scenes, XIV-XVII. Rejecting Giulio de Petra's view of XVI and XVII as a flagellation rite, Rossbach thinks the women are dancers and the object, from which one of them turns in horror, a tunny. These last scenes are again differently interpreted by J. Sieveking, ibid. XXXI, 1911, col. 599, who thinks the object is a basket, from which the kneeling woman lifts the cover, disclosing the contents to Aidos, who turns away in horror; another Dionysiac scene, therefore.

INSCRIPTIONS

A New Fragment of the Fasti Augurales. — In Jh. Oest. Arch. I. XIII, 1911, Beiblatt, cols. 253–256 (fig.), C. Huelsen publishes a new fragment

in the Museo delle Terme. It reads, with Huelsen's restorations:—

of the Fasti Augurales recently found in a dealer's shop in Rome and now

Sp. Postu]mius A. f. P. nepos Albus [Regillensis cooptatus L. L]ucretio T. f. Tricipitino, T. V[eturio Gemino cos. post R(omam) c(onditam) an(no) CCLXX[xxi] ...]utlus P. f. [cooptatus A]grippa Menen(io) T. f(ilio) Lanato, T. Q[uinctio Capitolino cos. post R(omam) c(onditam) an(no) CCCX[iii] ...]us Q. f. P. nepos Fu[. ... | Q. Sulpicio ... f. ...]n. Longo, Q. [Fabio Ambusto tr. mil. [post R(omam) c(onditam) an(no) ccclxii]

Three fragments were previously known.

Augurium Salutis. — In C. R. Acad. Insc. 1911, pp. 49-53, R. CAGNAT discusses an inscription recently found in Rome and published in Not. Scav. 1910, pp. 132 f. in which there is mention of an augurium maximum quo salus p. r. petitur in the years 3 and 17 A.D. This is the same as the augurium salutis mentioned by Dion Cassius (XXXVII, 24, 1) in which information was sought as to whether the gods wished to be asked to grant safety to the Roman people. Incidentally it is shown that in Tacitus, Ann. XII, 23 we must read XXV with the manuscripts, not LXXV with the editors.

The Composition of the Monumentum Ancyranum. — In $R.\,Stor.\,Ant.\,$ XIII, 1909, pp. 41–46, Dr. Vulić examines the arguments which have been brought forward to prove that the Monumentum Ancyranum was written at different times by different persons, and finds them inconclusive. The various sections of the document may have been composed at different times, but this does not preclude their having been fused and combined by Augustus himself.

The Tabula Iliaca.—In Rend. Acc. Lincei, XIX, 1910, pp. 933-942, H. Mancuso gives a new recension of the inscription of the Tabula Iliaca

Capitolina with complete apparatus criticus.

Inscriptions Relating to Roman Campaigns in Palestine. — In Pal. Ex. Fund, XLIII, 1911, pp. 91–97, J. Offord and H. H. C. Gibbon publish Roman inscriptions referring to campaigns in Palestine under Vespasian and Hadrian that have been discovered since the publication of previously known inscriptions of this sort in S. Bibl. Arch. XXIV, 1902, pp. 325–328; XXV, 1903, pp. 30–33; and XX, 1898, pp. 59–69.

An Inscribed Wooden Diptych from Philadelphia. — In C. R. Acad. Insc. 1910, pp. 795–807, J.-B. Mispoulet discusses the Latin inscription on a wooden diptych found at Philadelphia in the Fayum and published by Lefebvre in the Bull. de la Soc. Arch. d'Alexandrie, 1910, pp. 39 ff. It is a statement that the veteran to whom it belonged had fulfilled the necessary formalities for entering upon the privileges accorded to him and to his children by the imperial constitution. It thus represents a new type of document.

A Correction to C.I.L. XIII, 5748.—In B. Soc. Ant. Fr. 1910, pp. 237-238, É. Espérandieu publishes a correction of C.I.L. XIII, 5748. The stone reads,

D M
Craxallo iit Indiirci niaii
Hilarus. Fil. P. C.

The break in *Inderciniae* is due to a defect in the stone.

Curious Interpretation of a Roman Inscription.—At Etting, north of Ingolstadt, is a church of St. Michael in which the "Three Wretched Saints" Archus, Herenneus, and Guardanus are worshipped. Their names, and perhaps in part their story, are the result of misinterpretation of a Latin inscription on the grave-stone of one D. Herennius Secundus. (F. VOLEMER, Sitzb. Mün. Akad. 1910, No. 14. 24 pp.)

Latin Inscriptions in the Pyrenees.—In R. Ét. Anc. XIII, 1911, pp. 79-81, C. Jullian republishes several Latin inscriptions in towns in the Pyrenees incorrectly read. At Soulan the supposed dedication to Mithra (C.I.L. XIII, 379) consists of modern letters traced over an ancient inscription in which the name of Mithra did not appear. At Vielle-Aure C.I.L. XIII, 378, proves to be a modern dedication bearing the date 1595.

Notes on Dacian Inscriptions.—In Klio, X, 1910, pp. 495-505, G. Téglás publishes 109 Latin inscriptions found in the territory of ancient Dacia between 1892 and 1907. Most of them are small fragments.

A Mithra Inscription. — A Mithra inscription of the time of Septimius Severus in Latin is published in *Rom. Mitt.* XXV, 1910, pp. 263-272 (fig.) by T. SAUCIUC.

Epigraphic Bulletin.—In their review of epigraphic publications for September-December, 1910 (R. Arch. XVI, 1910, pp. 441–479) R. CAGNAT and M. Besnier give the text of 91 inscriptions relating to Roman antiquity, with notes on epigraphic publications and full indices.

COINS

The Monetary System of Etruria. — In Dolgozatok az Erdelyi Nemzeti Muzeum érem-és régiségtárából, II, 1911, pp. 128–173, E. Kovács discusses in detail the coinage of the Etruscans, correcting in certain particulars the work of Deecke.

Haeberlin on the Metrology of Early Italian Coinage-Systems.—The third and final instalment of the Italian translation by Serafino Ricci of Dr. Haeberlin's now well-known article ('Die metrologischen Grundlagen der altesten mittelitalischen Münzsysteme,' in Z. Num. XXVII, 1908, pp. 1–115) appears in R. Ital. Num. XXIV, 1911, pp. 77–118.

Aes Grave. —In his Aes Grave E. J. Haeberlin has published a monumental work on the heavy bronze coinage of Italy. The text describes each coin, and gives a list of the known specimens of each variety. In one case as many as 1168 specimens of a single as are catalogued. The work thus assumes the character of a corpus. Many of the coins are in the author's possession. The plates are especially good, and reproduce every variation. [Aes Grave Das Schwergeld Roms und Mitteltaliens. Von Dr. Jur. E. J. Haeberlin. Frankfurt a. M., 1910, Joseph Baer & Co., Vol. I, xxviii, 280 pp.; pl. 4 to. Vol. II, 103 pls. with 2953 figs. Folio. M. 150.]

Babylonian Origin of as, aes, randus, uncia, libra. — ERNST ASSMANN, in Nomisma, V, 1910, pp. 1-9, argues that the words as, aes, randus, uncia, and libra are all of Babylonian (or even Sumerian) origin, and were brought into Italy along with the Babylonian weight-systems (cf. HAEBERLIN in Z. Num. XXVII; A.J. A. XIII, p. 224), by actual settlers from Babylonian-Assyrian territory, probably toward the end of the second millennium before Christ, at all events, several centuries before the Greeks knew anything about Italy.

He finds Babylonian derivatives in many of the place-names of early Italy. In view of these arguments he would correct many statements made by modern historians and etymologists concerning the primitive history of the country.

A Coin of the Sontini. — ETTORE GABRICI publishes in Num. Chron. 1910, pp. 329–332 (cut), an almost unique silver coin weighing gr. 5.30, which he would attribute to the Sontini, a people of Lucania known only by a single reference in Plin. N.H. III, 15. It bears on the obverse a figure of a bull with reverted head, and the inscription OM, while on the reverse the identical type is repeated, but incuse.

Virgil and Coin-Types. — ALBERT W. VAN BUREN suggests that in at least five passages in Virgil's Aeneid (I, 444; III, 551, 702, 703 f., 705) the poet was influenced in his description by well-known coin-types. (Num.

Chron. 1910, pp. 409-411.)

Unpublished Roman Coins.—To his many previous papers of the same sort, Francesco Grecchi adds another, in which he describes, and illustrates in large measure, 110 unedited Roman coins, ranging in period from Augustus to Valentinian III, that have come into his possession during the last three years, among them some of first importance, including an Antoninianus of Iotopianus, and a few new medallions. (R. Ital. Num. XXIII, 1910, pp. 449-472; 3 pl.)

Roman Medallions.—In an article under the title 'La Medaglia presso i Romani,' Francesco Gnecchi summarizes his views concerning the evolution of the imperial Roman medallion in various metals, as a commemorative and not a monetary issue, and gives illustrations of the various

types. (R. Ital. Num. XXIV, 1911, pp. 11-18; 2 pls.)

The Denarius of Accoleius.—Giovanni Pansa believes that the three Nymphae Querquetulanae on the reverse of the denarius of P. Accoleius Lariscolus (Babelon I, Accoleia 1) represent the caryatid-front of the shrine of the deities. He points out other instances of the worship of deities in the shape of trees, and especially calls attention to a similar early shrine of Mercury, in Rome, restored by M. Aurelius, and pictured on a coin of that emperor—Cohen III, M. Aurelius, No. 534. (R. Ital. Num. XXIII, 1910, pp. 473–478; 2 cuts.)

The Cognomen of Antoninus Pius.—On numismatic evidence C. HAROLD DODD argues that Pausanias (VIII, 43, 45) was right in his obiter dictum that "the Romans called this emperor Pius because he was conspicuous for the reverence he paid to the Divine." (Num. Chron. 1911, pp. 6-41; 2 pls.)

The Coins of Antoninus Pius.—In Rec. Past, X, 1911, pp. 17-33 (3 figs.); 77-91, F. S. Dunn discusses the coins of Antoninus Pius.

Dusares on a Coin of Commodus. — In R. Num. 1911, pp. 69–85 (pl.), C. R. Morey publishes ten coins of Bostra, Arabia, found by the Princeton University expedition to Syria, and now at Princeton. The most important of them is an unpublished bronze of Commodus, having on the obverse the draped bust of the emperor, and the inscription AVP ΚΟΜΟΔΟC ΚΑΙC VIOΓ EV; and on the reverse a draped bust of the god Dusares, wearing a fillet and inscribed, BOCTPHN WN ΔΟVCAPHC. This is the first anthropomorphic representation of Dusares to be discovered, although the existence of such à type had been conjectured. Another coin

has on the reverse a wine press as symbolical of the god. The coins furnish evidence that in late times Dusares was identified with Bacchus.

Unique Medallion of Carus. — In R. Ital. Num. XXIII, 1910, pp. 427–448 (cut), Francesco Gnecchi publishes from his own collection a unique bronze medallion with brass rim, bearing on one side the bust of Carus with inscription, and on the other the bust of Magnia Vrbica, with inscription. The piece is in mint state and unique, but of its authenticity the owner has no doubt. It came into Italy with a collection of nearly three thousand specimens of Roman coinage that had been formed about a century ago, by a now unknown collector. Most of the other coins were in poor (or worse) condition, and about a hundred of them were false. To Gnecchi's article is appended a letter by Attilio Profumo, which reviews exhaustively the reign of Carus and his sons, with especial use of numismatic evidence, and points out that this medallion establishes the previously unknown facts that Magnia Vrbica was married to Carinus while Carus was yet living, and that Carinus was formally associated with Carus in the empire.

Roman Coins from Corstopitum.—Mr. Craster's report of Roman coins discovered at Corstopitum (Num. Chron. 1909, p. 431) is supplemented by another article in Archaeologia Aeliana (3d ser., Vol. VI), in which he also gives a list of all coins earlier in date than 260 A.D. found during the last season. He believes F. A. Walters right in supposing the coins of Antoninus Pius with the "Britannia" reverse to have been struck in Britain (G. F. Hill dissents). Mr. Craster further notes that the Christian symbol of the cross occurs on a coin of the London mint of the reign of Constantine earlier than its appearance on coins from the mints of Rome, Trier, Lyons, or Arles. He also chronicles the finding of a large bronze coin of Septimius Severus struck at Hadrianeia on the Hellespont, "one of the few authenticated instances of a 'Greek Imperial' found in Britain." (G. F. H., Num. Chron. 1910, pp. 413–414.)

Imitation of Roman Coins in Britain. — The description of a hoard of Roman and British coins found in an earthen pot at Southants some years ago furnishes G. F. Hill with a text for valuable comment. The pieces were 677 in number, the Roman coins (forty-one genuine and imitated) ranging from the second century before to the second after Christ. Mr. Hill judges that some of the plated denarii, which we are wont to believe were struck at Rome for use among the barbarians, were made by the barbarians themselves, but that the imitations of early Roman copper found in Britain were importations from Gaul. He also describes the cast British coins, the long series of which, starting from recognizable imitations of struck coins, show a prodigious degeneration. This hoard furnishes the first known incontestable evidence of such cast coins of British origin. (Num. Chron. 1911, pp. 42–56; 3 pls.; fig.)

Astrological Symbols on Coins of Constantine. — In B. Soc. Ant. Fr. J. MAURICE calls attention to three types of coins of Constantine having upon them symbols with astrological significance.

GENERAL AND MISCELLANEOUS

Prehistoric Archaeology in Italy. — In Prehistoria (Rome, 1911, Accademia dei Lincei, 72 pp.), L. PIGORINI surveys the history of prehistoric

archaeology in Italy during the past fifty years, chronicling the principal excavations and discoveries.

The Nuraghi of Sardinia.—In R. Arch. XVII, 1911, pp. 6-14, L. Ch. Watelin discusses the primitive monuments of Sardinia and classifies them as follows:—First neolithic state: caves, rock shelters, stations. Encolithic state: dolmens, menhirs, alignments. First and second bronze states: quadrangular and round monuments analogous to the talayots. These appear to have been constructed by a population that came from the west, i.e. from Spain and the Balearic Islands. Third bronze state: the nuraghi proper, erected by a people that came from the east, spread over Sardinia, attained considerable maritime power, and perhaps pushed its incursions as far as Minorca.

Dolmens and Tombs of the Giants. — In B.S.R. V, 1910, pp. 89–137, Duncan Mackenzie describes his discoveries among the dolmens, Tombs of the Giants, and nuraghi of Sardinia in the autumn of 1908, and brings forward new evidence in support of the theory that the dolmen developed on Sardinian soil into the Tomba di Gigante, which thenceforth continued to be the family tomb of the people of the nuraghi throughout the Bronze Age.

Cretan Proper Names among the Etruscans.—In Klio, XI, 1911, pp. 26-47, A. KANNENGIESSER shows that practically all of the names of places on the coast of Crete reappear in Italy in names of persons or places of Etruscan origin; and the same is true of a considerable number of Cretan personal names. He concludes that there must have been a powerful invasion of Cretans, or of people of the same stock, into Italy. At least, the early inhabitants of the islands of the Aegean had an important part in the settlement of Italy.

The Beginnings of the First Iron Age in Italy. — In R. Arch. XVI, 1910, pp. 378-400 (5 figs.), T. E. Peet discusses the beginnings of the First Iron Age in Italy and concludes that: (1) The earliest Italian civilization of the Iron Age is a complex phenomenon, due to various causes. civilization, as found in Latium, is very probably derived from that of the terramare. (3) The civilization of Villanova and of Tuscany seems also to have roots in that of the terramare; at any rate, it contains many indigenous Italian elements. (4) There is no proof at present that the civilization of Iron was introduced into northern Italy by an invasion from central Europe. (5) Greek and Oriental influences are noticeable in the last phases of the Iron Age, but are wanting, or hardly recognizable, in its beginning. (6) In the late phases of the Iron Age northern Italy exerted influence upon central Europe, but before that time the reverse was probably the case, and it is possible that many influences which determined the character of the civilization of northern Italy in the First Iron Age may have come from central Europe. (7) Southern Italy was much more under the influence of the Mediterranean countries, but also, in some measure, under that of northern Italy.

A Silver Girdle and Chatelaines of the Iron Age. —In Rend. Acc. Lincei, XIX, 1910, pp. 751-766 (6 figs.), G. Bellucci describes a girdle of thin silver of the second period of the Iron Age, with three-lobed pendants attached, and also several ladies' chatelaines of the same period, consisting of fibulae with a pendant of wire bent in loops, holding toilet articles, two

nail-cleaners, two pairs of forceps, and two ear-spoons. In the light of these he explains other fibula-pendants previously misinterpreted. These articles were found in the necropolis of Norcia (Umbria), and were intended not for practical use, but for adornment of the dead. Among other things found there is a black cup of terra-cotta with a Bacchic procession of children, inscribed $\mathsf{L} \cdot \mathsf{CANOLEIVS} \cdot \mathsf{L} \cdot \mathsf{F} \cdot \mathsf{FECIT}$

The Early Settlements at Coppa Nevigata.—In Ann. Arch. Anthr. III, 1910, pp. 118–133 (pl.; 5 figs.), T. E. PEET discusses the prehistoric site excavated by Mosso on the hill of Coppa Nevigata, near the town of Manfredonia on the Adriatic coast of Italy. He argues that the remains of the iron foundry discovered in the upper stratum are later in date than Late Minoan III a; that is, that it is not Mycenaean, as Mosso thought. He admits that the "white incised" pottery of the middle stratum resembles that of Bosnia, but denies its Aegean origin. He concludes that this settlement was not made by terramare people, but may have been made by the earlier inhabitants of the district under the influence of the terramare civilization.

The Walls of Rome.—In a paper read before the Imperial German Archaeological Institute in Rome, January 26, 1911, G. Boni discussed the city walls, showing that the oldest were built of tufa and peperino. There was no moat. In many places remains of bricks are found between courses of tufa, and these portions date from about 88 B.C. He thinks the walls which have come to light between the Via delle Finanze and the Via di S. Susanna earlier than the Gallic invasion. He also concludes, from finding terra-cotta fragments in the oldest walls, that Roman imperial buildings of the first century A.D. such as the aqueduct of Trajan were not built of brick, but of roof-tiles which had belonged to earlier buildings. The stamps on the tiles are, therefore, no evidence for the date of these buildings. Boni also argued that the swallow-tail cuttings on the squared blocks served no practical purpose, but, like the double eagles, had a purely symbolical meaning. (Kunstehr. XXII, May 5, 1911, cols. 399–400.)

The Date of the Servian Wall. — In Klio, XI, 1911, pp. 83–123, P. Graffunder shows that the parts of the Servian wall built with the Oscan foot as the unit date from the time of the kings; and that the parts having the Roman foot as the unit date from a rebuilding after the capture of the city by the Gauls. The Roman, that is, Solonian foot, was known in Sicily in the fifth century B.C., and it is not surprising to find it in use at Rome in the fourth century. This conclusion is supported by the masons' marks on the stones. The forms used for N, P, and Z are earlier than 379 B.C.

Old Apulian Terra-cottas.—The survival of primitive native characteristics in Apulian terra-cottas into the time when Greek and Samnite influences were also prevalent in that region, and even the collocation of the two distinct grades of artistic development in the same object, are shown by M. MAYER, Jb. Arch. I. XXV, 1910, pp. 176-192 (13 figs.).

The Location of Clusium. — In Mcl. Arch. Hist. 1910, XXX, pp. 373–395, D. Anziani identifies the site of the modern town of Orbetello as that of the Clusium mentioned by Virgil (Acn. X, 167), by Servius in his commentary ad loc., and by Polybius (II, 25) in his description of the Gallic invasion of 225 B.c. Mons Massicus in the same passage in Virgil is, therefore, the ancient name of Monte Argentario, which, as mons Argentinus, occurs first in Rutilius. Succusa of the Anonymus Ravennas is located by

Anziani at the foot of Poggio Malabarba, and portus Cosanus identified with portus Herculis of the Tabula Peutingeriana.

The Fortifications of Civita. — In B.S.R. V, 1910, pp. 203-212, C. L. Woolley describes the remains of fortifications at the site known as Civita, in the valley of the Sabato, eight kilometres from Serino, assigning them to the early centuries of our era, and showing that the conjectural identification of this site as that of the chief town of the Sabatini made by Cluver, or of the Picentini made by Orilia, are without foundation.

Topography of the Roman Campagna. — In B.S.R. V, 1910, pp. 214–431, T. Ashby continues his work on the classical topography of the Roman campagna. The present instalment is Part 3 of Section II, and deals with the Via Latina and adjacent territory from the tenth milestone to its junction with the Via Labicana, the principal subject being ancient Tusculum and its immediate surroundings.

The Warehouses at Ostia.—In Mél. Arch. Hist. XXX, 1910, pp. 397—446, J. Carcopino discusses in detail the existing remains and the arrangement of the extensive warehouses (horrea) that lie between the great temple and the Tiber at Ostia.

The Date of the Lex Latina.—In Rend. Acc. Lincei, XIX, 1910, pp. 687-704 and 788-809, E. Pais writes about the probable date and nature of the lex Latina of Heraclea. He concludes that it is somewhat later than the time of Marius and Sulla and that the period of Caesar's first political activity (65-59 B.C.) marks the terminus post quem. The supposition that it is a lex satura is less improbable than the conjectures of Legras, Savigny, and others.

Pantheistic Monuments. — In Jh. Oest. Arch. I. XIII, 1911, pp. 176–199 (24 figs.), R. Weisshäupl discusses a series of monuments upon which a number of attributes characteristic of various divinities appear. A Liber Pantheus is known from inscriptions; but an altar at Pola, which is similarly decorated with emblems, is dedicated Isidis imperio. The writer shows that Isis, as earth mother, was associated with all the divinities of fertility, and hence might have their peculiar symbols. Like Isis Panthea, Venus Panthea might be honored with many emblems. All the monuments discussed belong to the second century A.D.

The Cult of the Roman Emperors. — In Klio, XI, 1911, pp. 129–177, H. Heinen collects and arranges chronologically the references to the deification of Julius Caesar, which began as early as 48 B.C. He also adds similar references for M. Antonius, S. Pompeius, Augustus, Livia, M. Agrippa, Julia, C. and L. Caesar, and Tiberius Claudius Nero.

The Solar Dynasty of the Second Flavians.—In R. Arch. XVII, 1911, pp. 377-406 (11 cuts of coins), Jules Maurice discusses the worship of the sun by the Emperor Julian and his predecessors, Julius Constantius, Constantine, Constantius Chlorus, and Claudius II. This worship supplanted that of Jupiter and that of Hercules, to which the previous dynasties had been devoted. The sun has the name of Apollo or of Sol Invictus, according to circumstances. The author traces the progress in various parts of the empire, especially in Gaul, of the worship under discussion.

The Fighting Position in the Maniple.—In Klio, X, 1910, pp. 445–461, T. Steinwender discusses the fighting position of the soldier in the maniple.

Convex Glass Mirrors. — In Jh. Oest. Arch. I. XIII, 1911, Beiblatt, cols. 261–270 (5 figs.), E. Nowotny calls attention to the publication of 62 convex glass mirrors by E. Michon in B. Arch. C. T. 1909, pp. 231 ff. and adds eight more to his list previously published, ibid. cols. 107–128 (A.J.A. XV, p. 248). 134 of these mirrors from different parts of the Roman empire are now on record.

Fish-shaped Roman Counters. — In Röm.-Germ. Kb. IV, 1911, pp. 26–29 (2 figs.), F. J. DÖLGER discusses the meaning of certain objects shaped like animals and fruits and dating from Roman times. They are usually regarded as tesserae conviviales, which were distributed at banquets and gave the recipients the right to presents. Dölger publishes six ebony fishes belonging to this class now in the museum at Trèves, and holds them to have served as counters in games, along with the usual round calculi.

Minuscule Writing at Rome.—In Mel. Arch. Hist. XXX, 1910, pp. 447–474, E. D. Petrella defends the view held by Sickel, Monaci, and others, that a distinct form of minuscule writing was developed at Rome, independently of the Caroline minuscule which originated at Tours, and gives a list of manuscripts that seem to him to support his opinion.

The Fire of Nero. — In R. Stor. Ant. XIII, 1909, pp. 3-29, Dr. Profumo replies to C. Huelsen's note in A.J.A. XIII, pp. 45-48, in regard to the cause of the fire of Nero. Huelsen had pointed out that on the night before the fire there was a full moon, and that, had Nero been plotting to destroy the city by fire, this night would never have been chosen. But Profumo thinks that the documentary evidence which he publishes proves that Nero was responsible for the fire.

SPAIN AND PORTUGAL

A Greek Relief at Jávea. — In C. R. Acad. Insc. 1911, pp. 164-169 (fig.), P. Paris describes a relief found at Jávea, Spain, about twenty years ago. It is a plaque of native marble 59 cm. long and 28 cm. high, broken at the bottom and ends, upon which are carved three figures: a youth on horseback wearing a helmet upon which is a star, preceded and followed by a man on foot. The mounted youth is identified as one of the Dioscuri. The relief was carved at Jávea, as the native marble shows, but in style it is Greek and probably the work of a Greek sculptor. In the opinion of M. Collignon and E. Pottier it was a votive relief dating from the fourth century B.C.

Iberian Vases at Saragossa. — In Mon. Piot, XVII, 1909, pp. 59-74 (10 figs.) P. Paris publishes nine vases in the museum at Saragossa in which the decoration consists of linear combined with floral elements. These he thinks are of Iberian manufacture, but show certain Mycenaean traditions. They have no connection with Phoenician pottery as has been suggested.

The Dolmens of Boulhosa.—In O Archeologo Português, XIV, 1909, pp. 294-296 (2 figs.), J. L. DE V(ASCONCELLOS) describes four dolmens examined by him in 1905 in Boulhosa (Alto-Minho), Portugal.

FRANCE

The Protohistoric Ages in the South of France and in the Spanish Peninsula.—In R. Arch. XVII, 1911, pp. 15-40, L. Joulin adds to his

previous articles (see A.J.A. XV, 1911, p. 249) a second part in which he discusses the settlements belonging to the different epochs and periods in Southern France and the Spanish Peninsula to about the beginning of the Christian era. The earliest objects of iron found in these regions belong to the style of Halstatt II; that is, to the sixth and fifth centuries B.C. In those centuries there was also colonization by Phocaeans and Carthaginians. The wars in Italy and Sicily may well have been favorable to the extension of Phocaean trade with the barbarians in the fourth and third centuries. At that time an increase of Greek influence is observed. The Roman conquest wrought further changes in the civilization of the southern Gauls. The Halstatt II period shows little Greek influence, while the La Tène period (fourth and third centuries B.C.) shows much more.

Bibracte. — A summary of the historical and cultural bearings of the remains of ancient occupation on Mont Beauvray, the site of the Aeduan Bibracte, with special reference to analogous conditions on German soil, is published by H. Dragendorff in Arch. Anz. 1910, cols. 439-456 (plan). On this mountain top, raised far above the surrounding hill-country and very difficult of access, a primitive place of refuge grew into an important manufacturing and commercial town, which was maintained for about a century, or until Augustus removed the populace to Augustodunum (Autun) some fifteen miles farther east, in the plain. Hence the remains show both the native Gallic civilization and the first stages of the provincial, or mixed native and Roman, quite undisturbed by later developments, and are peculiarly instructive for all Roman frontier studies as well as for local and national matters. The houses are chiefly rectangular (not round), oneroom, stone or wooden cabins, with sunken, plastered floors and thatched roofs; with a few larger more or less Romanized residences. The dead were burned and the ashes buried beneath the floors of the houses. fortifications are of the familiar Gallic stone-and-timber construction, industries were iron-working in all its branches, bronze casting, and enam-The coins belonging to the period of occupation are chiefly The native pottery includes the coarse, late La Tène style, the fine bright-colored Gallic ware, and a partly Romanized black ware which was probably manufactured in Belgium. The Italian terra sigillata is much less common here than on the sites of Roman military camps. The remains as a whole bear a striking resemblance to the contemporary Celtic culture found at Hradischt in Bohemia. A prehistoric or at least pre-Roman cult was perpetuated here after the abandonment of the town, in a Gallo-Roman temple perhaps of the time of Hadrian, an early Christian apsidal church, and the mediaeval and modern chapel of St. Martin of Tours. Here, at the southeast corner of the old site, a yearly gathering at the shrine, with pagan rites and on the old pagan date in early May, and its attendant fair, account for a long series of later small objects, imperial Roman, Merovingian, Carolingian, mediaeval, down into the nineteenth century.

The "Sword of Brennus."—In R. Arch. XVII, 1911, pp. 130-134, D. VIOLLIER, with reference to an article by S. Reinach (Anthropologie, 1906, pp. 343-358 = Cultes Mythes et Religions, III, pp. 141-159) shows that the custom of depositing bent swords in graves was unknown to the Helvetians, but was practised in the valley of the Po, in Normandy, Champagne, and Croatia, and only in the third and second centuries B.C. It was pecul-

iar to certain families of Gauls, and all the bent swords belong to the second phase of the Gallic epoch. The beginning of this phase cannot be later than 250 B.C.

The Ruined Towers of Aquae Sextae. — In B. Soc. Ant. Fr. 1910, pp. 304-308, V. Chapot discusses the two round towers of Aix-en-Provence (Aquae Sextae) and the "Tour Magne" of Nimes, arguing that they all date from the time of Augustus and were built to commemorate some important event.

Sculptures of Roman Gaul. — ÉMILE ESPÉRANDIEU continues his important publication of the ancient sculptures in France with a volume on Lyonnaise which is designated as the first part of volume three. It contains Nos. 1733 to 2755. Every piece of sculpture is described and illustrated at least once. Such well-known statues as the Venus Genetrix or Venus of Fréjus, and the Venus of Arles appear in this volume. [Recueil général des bas-reliefs, statues et bustes de la Gaule romaine. Par É. Espérandieu. Vol. III, Pt. 1. Lyonnaise. Paris, 1910, Imprimerie nationale, vii, 476 pp.; 1250 figs.]

Gallic Divinities with the Serpent.—In R. Arch. XVII, 1911, pp. 221–256 (pl.; 8 figs.) A. J. Reinach, beginning with a stele in the museum at Nancy, discusses Gallic serpent-divinities and their relation to similar divinities of Italy, Greece, and early Crete. Indigenous deities in Gaul, as much earlier in Italy, lost their original forms under the influence of Greek anthropomorphism. The stele at Nancy represents a male and a female side by side, each holding a serpent. Twenty-eight representations of Gallic serpent-divinities are cited.

BELGIUM

Gallo-Roman Mythology. — In R. Arch. XVII, 1911, pp. 55-66 (4 figs.), GABRIEL WELTER discusses three reliefs of Gallo-Roman mythological subjects. The first, in the Lapidary Museum at Arlon (Belgian Luxembourg), represents an animal, apparently a female wolf, swallowing a small human being. Such representations occur on early Gallic monuments and in Romanesque art, but are rare in Gallo-Roman work. Evidently, however, the type persisted. The wolf is probably a deity of death. The second relief, in the Archaeological Museum at Arlon, represents (the lower part is wanting) a bearded man with raised hands. A horned serpent is twined about his arms and chest. This may be a new variant of the bearded Mercury with the horned serpent. The third relief, in the Lapidary Museum at Luxembourg, represents a standing, half-draped youthful male figure. In his left hand he holds a cornucopia, in the right, probably a patera. Beside him is a chest (arca), behind which is a stag's head, from the mouth of which a flood of round objects, probably coins, falls into the chest. Beside the stag's head was a bovine head, now much injured. In this relief the Gallic stag-deity is completely anthropomorphized, but the stag is figured incompletely beside him (as is also the bull). He was a god of plenty.

GERMANY

The Prehistoric Remains at Ofnet. — In Die spaelpalaeolithischen Bestattungen der Ofnet (Wurzburg, 1910, pp. 1-7; pl., reprinted from Mannus), R. R. SCHMIDT shows that the remains found at Ofnet date from the same

period as the Tardenois and Azilien types, that is, from late palaeolithic times.

The Roman Limes in Germany. — In Dolgozatok az Erdélyi Nemzeti Múzeum érem- és régiségtárábol, I, 1910, pp. 1–117 (30 figs.; map), Á. Buday publishes a study of the Roman Limes in Germany as a preliminary work to the study of the Transylvanian Limes.

A Roman Terra-cotta Bust at Trèves. — A new interpretation of the large terra-cotta bust (see *Trierer Jahr*. II, 1909, p. 21) is given by P. Wolters, who thinks the figure is that of a matron deity with child. *Röm.-Germ. Kb*. IV, 1911, p. 29).

A Roman Relief.—In Röm.-Germ. Kb. IV, 1911, p. 33, J. Jacobs publishes a Roman relief measuring 0.95 m. by 0.35 m. with three figures representing Apollo, Minerva, and Mercury. The figures are rough and ill-proportioned. The slab which was found at Nassenfels in 1883 is now in the national museum of Munich.

Alsengemmen. — In Z. Ethn. XLII, 1910, pp. 969-970 (fig.), F. W. Mosebach supplements with 15 more recent examples a list of 35 Alsengemmen, so named from the island Alsen, where the most famous specimen was found. This list was published ibid. 1887, pp. 691 and 698. He gives an illustration of one found in 1903 near Bückelburg. In these gems skeleton-like human figures rudely scratched in the upper lighter colored stratum appear dark in a light field. It is uncertain whether the subjects represented are pagan or Christian.

A Clay Wheel. — In Z. Ethn. XLII, 1910, pp. 971 f., H. Busse describes a small clay wheel with four spokes, which he thinks a symbol of sun-worship, and an urn of the early Bronze Age, with fourteen bosses, part pressed out from within and part added to the surface. The first was found near the Tegeler See (Berlin) and the second near Gosen (Beeskow-Storkow).

HUNGARY

The La-Tène Cemetery at Apahida.—In Dolgozatok az Erdelyi Nemzeti Múzeum érem- és régiségtárából, II, 1911, pp. 1-69 (73 figs.), I. Kovács describes the prehistoric settlement and La-Tène cemetery at Apahida, 16 km. from Kolozsvár.

GREAT BRITAIN

Stonehenge. — In Z. Ethn. XLII, 1910, pp. 963 f., C. Schuchhard summarizes an article of his on Stonehenge (published later in Prähistorische Zeitschrift, II, 1910, pp. 292-340). He regards the "astronomical stone" and the "battle stone" as having originally formed part of a second and older stone circle, and the altar stone is, he thinks, a fallen grave stele. Ashes and fragments of rough pottery found near the latter indicate a grave of the early Bronze Age (2100-1900 B.C., Montelius). He finds that discusgraves and hill-graves in the vicinity surround, in like manner, pit-graves, and, comparing similar circles in England and Scotland where stelae are still extant, and also the pit-graves of Mycenae, he concludes that Stonehenge and its like are not sun-temples, but graves, temples being at that time unknown, not only in northern Europe, but also in places where the Mycenaean civilization prevailed. He denies the astronomical orientation,

claiming that the Britons reckoned time from the beginning of the night, and had no occasion to note the sunrise in particular. Ibid. XLIII, 1911, pp. 163-169, W. PASTOR argues that Stonehenge is a temple for sunworship, built according to Penrose and Lockyer in 1680 B.C. He points to Hecataeus's statement in Diodorus, that there was in the island of the Hyperboreans, opposite the land of the Celts, a remarkable circular temple sacred to Apollo, and claims that Tacitus was wrong in denying temples to the Germans, since he twice, in his later histories, refers to particular temples. Schuchhardt, he says, errs in regarding the middle stone as a grave stele, in thinking that a mound formerly covered the whole, and that, since there is no entrance to the structure, it cannot have been a temple. Folkcustoms and tradition, the exact orientation of the "battle-stone" and the "astronomical-stone," the via sacra, all contribute to show a temple for sunworship. The surrounding hillocks could never have covered such great stones, and there are not one, but thirty entrances, the one toward the east slightly wider than the others. Ashes and poor pottery found in the centre must, therefore, come from a later interment. A discussion by Schuchhardt, Kiekebusch, and H. Schmidt follows.

AFRICA

The Mausoleum at Dougga.—In C. R. Acad. Insc. 1910, pp. 780-787 (fig.), L. Poinssor describes the restoration of the mausoleum at Dougga, begun in 1908. Architectural fragments found in the vicinity make the restoration certain.

Astral Symbols on Funeral Monuments of Northern Africa. — In R. Ét. Anc. XIII, 1911, pp. 165-175 (10 figs.), J. TOUTAIN calls attention to the star and crescent, the sun, a head with rays, signs of the zodiac, etc., found on grave stelae of Northern Africa. They appear chiefly in towns which existed before the Roman conquest, and are not a Roman importation. The fact that the star and crescent are found on Punic monuments points to an Oriental origin. The signs probably had some religious significance.

An Italiote Cuirass.—In Mon. Piot, XVII, 1909, pp. 125–137 (2 pls.; 5 figs.) A. Merlin publishes an Italiote cuirass found in 1909 in a Carthaginian tomb near Ksour-Es-Saf, 12 km. southwest of Mahdia. In the tomb were found a wooden sarcophagus containing remains of a skeleton with a girdle, and above in a niche in the wall a lamp and the cuirass. This consists of front and back plates ornamented with a head of Minerva below and two bosses above, while bands of decoration fill in the spaces between and run along the edges. The fastenings passing over the shoulders and around the sides still exist. This type of cuirass was used in Campania in the third century B.C. as is proved by vase paintings and by specimens actually found. The warrior who was buried in this tomb thus lived in the time of the second Punic war.

The Troglodytes of Jebel Garian. — In Or. Litt. XIV, 1911, cols. 1-14, E. Brandenburg describes a city of cave-dwellings that exists in the Jebel Garian on the eastern edge of the oasis of Tripoli. The houses consist of a sunken court, which is reached by a long, inclined passage, and from the court open out a number of cave-dwellings in all directions. The inhabitants belong to the Arab stock.

EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

A Coptic Representation of Christianity Triumphant. — In Sitzb. Mün. Akad. 1910, No. 3 (6 pp.; pl.), F. W. v. Bissing publishes a small bronze, of rude workmanship, in his collection. A nude female figure stands with crossed legs on a beast's head. In her raised hands she holds a wreath and a palm branch. About her is a sort of hoop, which rises from the foot of the whole object, and bears at the top, above the head of the figure, a Coptic cross. On separate leaves or branches extending outwards from the hoop are four birds, — two doves, and two cocks. The whole symbolizes Christianity triumphant, and serves to explain several hitherto imperfectly understood Coptic works.

The Treasure of Stûmâ. — In R. Arch. XVII, 1911, pp. 407-419 (pl.; 2 figs.), Jean Ebersolt publishes and discusses four objects of silver which were found at Stûmâ, in the district of Aleppo, and are now in the Museum at Constantinople. One is a liturgic fan (gilded) adorned with a design of a winged cherub or seraph in the middle and a border of feathers. On the handle are inscriptions made with stamps. The three other objects are plates. On one is Jesus (represented twice) giving bread and wine to the twelve disciples. This plate is gilded, and has an inscription on the rim. The other two plates are not gilded. In each a cross is incised. One has an inscription. The style of the work and the letters of the inscriptions point to the latter part of the sixth or the early part of the seventh century, as the date of these products of Syrian industry.

Islamic Ivory Caskets. — In Jb. Preuss. Kunsts. XXXII, 1911, pp. 117–142, E. Diez finishes his account of Mohammedan painted ivory caskets. Their ornament consists in animal and human figures, hunting-scenes, and even Christian subjects. Their general style is that known as the Seljuk imperial style, which flourished in Mesopotamia and Syria in the twelfth and thirteenth centuries, and was carried also into Egypt and Asia Minor. Most of the caskets originated in Syria and Mesopotamia. Occasionally one shows indications of Egyptian provenience, and it is possible that a few were made in Southern Italy, or Sicily.

Miniatures in a Syrian Manuscript.—In Mon. Piot, XVII, 1909, pp. 85-98 (5 pls.) H. OMONT publishes a Syriac manuscript of the seventh or eighth century recently acquired by the Bibliothèque Nationale. It originally contained the Old and New Testaments with illustrations, but now only the Old Testament remains with twenty-three of the original thirty miniatures. These are described in detail.

The Mosaics of St. Demetrius. — In C. R. Acad. Insc. 1911, pp. 25–32, C. Diehl shows that the publication of the mosaics of the church of Saint Demetrius at Salonica (see A.J.A. XIII, p. 522; XIV, p. 527) in the Bulletin de l' Institut russe de Constantinople, needs revision in several places. Much useful information concerning the scenes portrayed may be found in the Miracula of St. Demetrius, written in the seventh century. Several of the panels were constructed at the expense of certain donors, as inscriptions prove. The words βάρβαρον κλύδωνα βαρβάρων στόλων of one inscription refer to the attack of the Slavs on the town about 617–619 A.D. Of the

scenes on the four pillars at the entrance to the apse, the earliest date from the seventh century.

John VI Palaeologus and Hubert Van Eyck.—In R. Arch. XVI, 1910, pp. 369-377 (10 figs.), S. Reinach identifies on the inner wings of the Ghent altarpiece (Reinach, Répertoire, II, p. 705), now in Berlin, the following portraits: John VI Palaeologus, the Duc de Berry, King Henry V of England (with some doubts), and Saint Louis. The inscriptions Justi Judices and Milites Christi on the frame may or may not go back to the Van Eycks. At any rate, the first wing seems to contain portraits of princes of the time of the Van Eycks, and the other to represent distinguished men of earlier days.

Byzantine Buildings in Elis. — At an open meeting of the German Archaeological Institute in Athens, February 1, 1911, Mr. Struck discussed some of the Byzantine buildings at Elis. The remains of most of these buildings are, unfortunately, in a very poor state of preservation. However, some can be traced back to as early a date as the eighth century A.D., and in a later period we find a mixture of Greek and Frankish motives in the buildings. Many of the older Greek and Byzantine buildings were taken over and "Frankicised" by the invaders, who had one of their chief seats of government in Elis, where we find Frankish settlements as early as 1205, at Glarentza, and in the neighboring district. Later, many others were established, such as Belvedere, Andravida, Gastuni, Geraki, and Kephala. Androvida, settled by Gottfried II, was an important centre, with three churches and a monastery. A mausoleum, built here by Gottfried II, contains his own tomb, together with those of his successors. This was the judicial centre of the district, the church of St. Sophia there being used as a court-room. Glarentza also was fortified (1220-1222) by Gottfried, who built there the Gothic church. Olenos, the seat of the archbishop, had a famous convent, but this was later burned. The twelfth century church at Gastini belongs to this same Franko-Byzantine style. But the most extensive and interesting remains are those of Chlemutzi-Glarentza, belonging to the year 1222. Since the place was considered the strategic key to the whole region, especial care was bestowed upon its defences, many of which still remain in a good state of preservation and form one of the most imposing sights of that region. Since the position here was so important, the church was placed over the entrance, that it, by its sanctity, might serve as a protection against invaders.

The "Galop Volant" on a Byzantine Ivory.—In R. Arch. XVII, 1911, pp. 428-432 (fig.), Louis Bréhier discusses an ivory casket in the museum at Ravenna. On one side a lion, a winged griffin with eagle's beak, and a winged lion are hunting deer or antelopes. All are running with forelegs extended forwards and hind legs backwards ("galop volant"). This motif, common in "Mycenaean" art, but not found in the art of classic Greece and Rome, came into Byzantine art through the art of Sassanide Persia. Such decorative art was encouraged by the iconoclastic emperors. The other designs on the casket at Ravenna are less remarkable, but their variety—griffins, harpies, putti—testifies to the eclecticism of the art of the time, about the tenth century.

Is Romanesque Art Byzantine? — In Rep. f. K. XXXIV, 1911, pp. 93-114, B. HAENDCKE attacks the widespread assumption that the

styles of western Europe, from the Carolingian period to the Gothic, are founded on the imitation of imported Byzantine ivories and miniatures. He shows that political, commercial, social, and religious conditions from 800 to 1200 were not of a kind to permit the considerable intercourse with Constantinople that such a theory presupposes. The revivals of the Carolingian period and the twelfth century are rather due either to Italian influence (cf. Cohn-Wiener's article on Romanesque architecture in Alsace-Lorraine, Mh. f. Kunstw. IV, 1911, pp. 116 f.), or to the inherent capacity of the local schools.

ITALY

Metrical Inscriptions from Roman Churches.—In Mél. Arch. Hist. XXX, 1910, pp. 279-311, L. Duchesne discusses a number of metrical inscriptions from Roman churches, that are scattered through the biographies of certain popes from Damasus to John VII († 707), in a manuscript of the Liber Pontificalis of the twelfth century, now in the library of the University of Cambridge. While these inscriptions have been very materially changed in many cases, Duchesne recognizes seven as new and of some value.

The Crowning with Thorns in the Catacomb of Praetextatus.—DE Waal, in Röm. Quartalschrift, 1911, pp. 1–18, discusses the fresco of the "Crowning with Thorns" in the catacomb of Praetextatus, proposing a series of possible interpretations. He expresses himself as dissatisfied with those advanced hitherto, according to which the scene represents the "Crowning with Thorns," or the "Baptism of Christ," or the "kingdom" of Christ in contrast to the errors of the Gnostics. De Waal suggests that the artist may have had in mind the eighth parable in the Pastor of Hermas, in which the angel distributes branches to men, which grow green in the hands of the elect but wither in those of the others. The elect then receives a crown, which would explain the wreath on the head of the principal figure in the fresco, toward whom another figure extends a branch. Another possible interpretation would see in the scene an early conception of the Jonah-story. Even a pagan inspiration is admissible.

Asymetries in the Baptistery and the Cathedral at Pisa. — In Bulletin of the Brooklyn Institute of Arts and Sciences, VI, 1911, pp. 35-39 (5 figs.), W. H. GOODYEAR shows that in the Baptistery at Pisa there is a foundation slope of 9 inches and a vertical inclination of 15 inches. The object of this was to preserve the beauty of the base. Ibid. pp. 59-66 (7 figs.) he shows that Pisa Cathedral was also built to the surface slopes, e.g. the northwest angle of the façade is 3 feet higher than the southeast angle of the choir. The platform of the façade slopes 10½ inches. *Ibid.* pp. 139-144 (8 figs.) he shows that the great middle string course of the cathedral is 2 feet out of level. Ibid. pp. 167-174 (6 figs.) he shows that the windows of the galleries are arranged in a rough curve; thus, the height of the fifth sill from the west end in the south gallery is $4\frac{1}{2}$ inches above the first and $6\frac{1}{2}$ inches above the last sill. Much the same thing is true of the line of pilasters below the string course. On the south side the capital of the sixth pilaster is 2 feet $10\frac{1}{2}$ inches above the capital of the pilaster of the façade angle, and 3 feet $1\frac{1}{2}$ inches above that of the pilaster of the transept angle. The fact that there are approximately the same variations on both sides of the building proves that they were not accidental. *Ibid.* pp. 215–222 (8 figs.) he shows that there are horizontal curves in the plan, *e.g.* in the outer walls of the church, in the interior gallery parapets, in the clerestory walls, in the alignment of the columns which separate the aisles of the galleries, etc. *Ibid.* pp. 323–328 (5 figs.) he proves that these asymetries were intentional.

Giotto's Frescoes in the Arena Chapel at Padua.—In Jb. Preuss. Kunsts. XXXII, 1911, pp. 3-18, A. L. ROMDAHL discusses the chronology of the cycle of frescoes in the Arena chapel Padua, concluding that the series depicting the Life of Christ is earlier than that of the Life of Mary. The former show the influence of Giovanni Pisano, while the latter are so





FIGURE 4. — THE CHURCH OF S. ANGELO AT PERUGIA.

much allied to the French monumental Gothic as to warrant the supposition that Giotto visited France and became acquainted with the sculptures of the great cathedrals before he finished the frescoes at Padua.

S. Angelo in Perugia. — In *Boll. Arte*, V, 1911, pp. 28–32, D. VIVIANI studies the history of S. Angelo in Perugia and finds that it was not transformed into its present state in the tenth or eleventh century, but about 1300. The primitive construction was doubtless Christian, and dates from the fifth century (see Fig. 4). It forms a striking parallel to S. Stefano Rotondo at Rome.

An Exultet Roll. — In Mél. Arch. Hist. XXX, 1910, pp. 313-320, P. Fedele describes four fragments of an unusually beautiful Exultet roll,

written in Beneventan script of the end of the eleventh, or beginning of the twelfth century, and recently discovered in the archives of the cathedral of Velletri.

FRANCE

The Enamels of the Pseudo-Monvaerni.—In R. Arch. XVII, 1911, pp. 299-306 (pl.), J. J. Marquet de Vasselot shows that the arms on the "Monvaerni" enamels formerly in the Raifé collection (bought in 1908 by Mr. J. P. Morgan and deposited in the Victoria and Albert Museum) are in part those of two Norman families, Lindeboeuf, and Hugleville, perhaps also those of the Montfaucon. They do not furnish a date.

Signatures of "Primitifs."—In R. Arch. XVII, 1911, pp. 67-98 (22 figs.), F. DE MÉLY discusses some utterances of the late L. Delisle, especially in connection with the replicas of the Grandes Heures of Anne of Brittany, and then shows by numerous examples that from the ninth to the fourteenth century the artists of miniatures signed their works. Ibid. pp. 443-449, he replies to letters by H. Omont and P. Durrieu, which appeared in the previous number of R. Arch. and criticised his articles on signatures of mediaeval French artists.

The Cameos of the Cross of Saint-André-le-Bas. — In Mon. Piot, XVII, 1909, pp. 75-84 (5 figs.) A. Blanchet describes two Byzantine cameos in the museum of Lyons. One, of green jasper, 6 cm. by 4.5 cm., represents St. Nicholas and dates from the tenth or eleventh century; the other a sardonyx, 9.5 cm. by 5.5 cm., represents an emperor of the family of Constantine and dates from the fourth century. The writer proves by means of a manuscript in the Louvre dated November 19, 1612, that these cameos were set in a processional cross in the Benedictine abbey of Saint-André-le-Bas, Vienne, and were removed during the Revolution.

GERMANY

The Evolution of Gothic Sculpture in Saxony.—The movement which sets in at the beginning of the thirteenth century in Saxon sculpture can be traced through such works as the Crucifixion of Halberstadt (cathedral), those of Freiberg (now in the Museum des Altertumsvereins in Dresden), and of Wechselberg, the chancel of Wechselberg, the Golden Portal of Freiberg, and the tomb of Henry the Lion and his wife in the cathedral of Braunschweig. The culmination of the movement is found in the sculptures of Naumburg cathedral. It is a movement from a decorative to a naturalistic style, from an architectonic to a pictorial conception of sculpture, from a symbolical and typical rendering of the human body and soul to one that is individual. The technical factor by which these tendencies make themselves felt is the treatment of movement. (K. FREYER, Mh. f. Kunstw. IV, 1911, pp. 261–275.)

The Beginnings of Suabian Gothic.—The earliest knowledge of Gothic was introduced into Suabian architecture by the Cistercians. The Franciscans produced a greater effect, however, with their church at Esslingen, the influence of which is shown in St. Dionysius of the same city and in the Stadtkirchen of Heilbronn and Leonberg. The first Gothic basilica with complete vaulting was the Dominican church of St. Paul at Esslingen

(1233-68), from which was derived the church in Markgröningen of the end of the thirteenth and the beginning of the fourteenth century. The predominance of the monastic orders in the architectural field and the persistence of Romanesque tradition delayed the development of these types into the complete Gothic edifice, notably with respect to façade, decoration, towers, buttresses, etc. Two sources lent themselves to this final step: the cathedral of Würzburg, and, for West Suabia, the Stiftskirche at Wimpfen. The earliest church showing the complete Gothic form is the Marienkirche at Reutlingen, of the end of the thirteenth century. (H. Klaiber, Rep. f. K. XXXIII, 1910, pp. 498-508.)

Italian Influence on Romanesque Architecture in Alsace-Lorraine. — In Mh. f. Kunstw. IV, 1911, pp. 116–122, E. Cohn-Wiener has collected a group of churches showing the strong influence of Italy on the architecture of Alsace-Lorraine in the twelfth century. His most noteworthy examples are the façade Laitre-sous-Amance, which shows a remarkable resemblance to that of S. Andrea at Pistoja, and the portals of Vomé-court-sur-Madon and Andlau.

The Portraits of the German Emperors and Kings.—In Rep. f. K. XXXIII, 1910, pp. 509-524, W. Scheffler finishes his catalogue of the portraits, both in literature and art, of the German emperors and kings of the later Middle Ages, from Adolf of Nassau to Maximilian I (1292-1519). The article is accompanied by a bibliography.

An Alleged Representation of Noah. — Forrer's interpretation of the scene on the medallion of a Roman urn dating from 50-150 A.D. and found at Königshafen, as representing Noah and the animals (see Anz. f. Elsäss. Alt. II, 1910, pp. 121 ff.) is questioned by A. Abt (Röm.-Germ. Kb. IV, 1911, pp. 8-14), who interprets it as a scene of magical import designed to avert the evil eye and protect the contents of the vessel.

GREAT BRITAIN

French Influence in the Arundel Psalter. — Vitzthum's supposition of the dependence of English miniatures on the Paris school in the thirteenth century and at the beginning of the fourteenth is given fresh support by W. F. Storck in Mh. f. Kunstw. IV, 1911, pp. 123-126. A miniature of the Arundel Psalter, representing the "Three Living and the Three Dead," is evidently derived from the similar illustration in a French manuscript (3142 f. 311 in the Bibliothèque de l'Arsenal at Paris). This makes it probable that the English manuscript dates nearer 1300 than has hitherto been assumed.

Anglo-Saxon Strap-tabs. — In Ann. Arch. Anthr. IV, 1911, pp. 1-10 (pl.; fig.), E. Leeds publishes two pairs of silver strap-tabs in the Liverpool museum. They are of Anglo-Saxon workmanship. One pair is adorned with a monstrous, conventional lion, and the other with four animal heads linked together. The workman followed Irish models which had come from the continent. The tabs date from the latter half of the ninth century. They throw some light on the Ormside cup, which was made about the end of the seventh century and repaired towards the end of the ninth.

RENAISSANCE ART

GENERAL AND MISCELLANEOUS

The Definition of Baroque.—In Rep. f. K. XXXIV, 1911, pp. 17-26, R. Hedicke maintains that the word baroque should not be considered as standing for an architectural style or, more vaguely, as a name for the complex of the artistic ideas of the seventeenth and eighteenth centuries, but should be applied to revolt against the laws of any style, be it antique, mediaeval, or modern, or to the intentional departure from the limits of a style in order to obtain a given artistic effect. Thus, we should speak of a Greek baroque, or of a Roman, and certainly such a phenomenon can be seen in the Gothic of the fifteenth century.

The Codex Escurialensis and Sangallo.—In Jh. Oest. Arch. I. XIII, 1911, pp. 210-230 (11 figs.), C. Huelsen shows by numerous comparisons that the Codex Escurialensis 28-II-12 is the work of Giuliano da Sangallo. He also appends a note on the Nereid sarcophagus of Monte Cavallo.

ITALY

Documents on the Building of St. Peter's.—K. FREY publishes in the Beiheft of Jb. Preuss. Kunsts. 1910 a series of documents bearing on the works undertaken in the Vatican, the Castello Sant' Angelo, the Magliana (the papal hunting-lodge), at S. Maria in Domnica (the Navicella), and for the completion of St. Peter's in the reigns of Julius II, Leo X, Hadrian VI, and Clement VII.

Works from the Bottega of Antonio Rizzo.—The wooden group "Tobias and the Archangel," a reproduction of which appeared in A.J.A. XIV, 1910, p. 393, is assigned by A. Morini in Rass. d'Arte, XI, 1911, pp. 70-72 to the bottega of Antonio Rizzo. A similar origin is claimed for two other wooden figures at Cascia, a St. Sebastian and a Dead Christ.

Paolo Da Gualdo. — A. Muñoz has succeeded in further defining the personality of the fifteenth century sculptor Paolo da Gualdo, by discovering his full signature on the tomb of Briobris in S. Francesco at Vetralla (Province of Rome): M. PAVLVS DE GVALDO CATTANIE ME FECIT. This shows that his real title is Paolo da Gualdo Cattaneo, near Spoleto in Umbria. Other works of his, besides the two well-known Roman monuments, the Stefaneschi tomb in S. Maria in Trastevere and the Carafa tomb in S. Maria del Priorato, are the Anguillara monument in S. Francesco at Capranica di Sutri, and the memorial tablet of Niccolo de Summa, a Neapolitan nobleman (d. 1403) in the cathedral of Civitacastellana. (Mh. f. Kunstw. IV, 1911, pp. 73–76.)

The Signatures of the Dosso Brothers.—HENRIETTE MENDELSOHN, discussing the signatures of the Dosso brothers in Burl. Mag. XIX, 1911, pp. 79–80, points out that the elder brother, Giovanni, alone uses the simple name Dosso without further qualification. The bone thrust through a D in the "St. Jerome" of the Imperial Gallery at Vienna is a play upon the name D-osso and was never used again. Morelli was mistaken in thinking that the same signature could be found in a picture of the Galleria Borghese and in the "Expulsion of the Money-Changers" in the Doria Gallery. As a rule neither brother signed his pictures, the Vienna example marking an exception.

The Frescoes of the Monastero Maggiore.—In Rass. d'Arte, XI, 1911 pp. 9-15, U. Nebbia discusses the frescoed decoration of the Monastero Maggiore at Milan. The article contains a critical commentary on the frescoes of Luini, and also publishes some little known frescoes of the fourteenth and fifteenth centuries which still exist in the so-called "Torre d'Ansperto."

Tintoretto's Works in the Libreria and the Procuratia Di Supra at Venice. - D. von Hadeln contributes to Jb. Preuss. Kunsts. XXXII, 1911, pp. 25-58, a documentary study, in which he shows that Tintoretto had a part in the decoration of Sansovino's Libreria at Venice, and that of the nine philosophers which he painted for the main hall of the Library, two have come down to us, viz. the figures with globe and writing-tablet, respectively, now in the Palazzo Reale; and possibly a third, in Vienna (Vorrat der Kaiserl. Gemäldegalerie). The figures are to be dated 1571-1572. Documents also show that in 1571 there existed eleven portraits of "Procuratori" which Tintoretto painted for the Procuratia di Supra, of which two can be to-day identified, the portraits of Antonio Capello and Marchio Michiel. Of later procurators, three portraits, painted by Tintoretto, are still preserved (Federigo Contarini, Andrea Dolfin, Giacomo Soranzo). The writer also shows that a document of 1568, which has been supposed to refer to one of the four Miracles of St. Mark, and to demonstrate that Tintoretto was its author, cannot refer to a picture of this series, since one of them was painted in 1548 and the other three between 1562 and 1566.

The "Madonna Delle Rocche."—In Gaz. B.-A., IV, 1911, pp. 437-446, S. Reinach reviews the evidence on the respective authenticity of the versions of Madonna delle Rocche in the National Gallery and the Louvre and comes to the conclusion that both are the work of Leonardo, who, however, was assisted by Ambrogio da Predis in the case of the former picture. The Madonna of the Louvre must have been painted at Florence before 1483. In that year Leonardo, according to a document published by Biscaro (Arch. Stor. Lomb., 1910, pp. 150-155), received the order to paint a "Vergine Immacolata" for the church of S. Francesco in Milan, an order which he failed to fill for nine years and then substituted a replica of the Louvre Madonna. In this he must have limited himself to the heads and flesh portions, leaving the rest and the wings of the triptych to be finished by Ambrogio. This replica is the picture in the National Gallery.

The Portraits of Catarina Cornaro. — In Mh. f. Kunstw. IV, 1911, pp. 12–18, E. Schaeffer discusses the portraits of Catarina Cornaro, pointing out that the rendering of the royal lady took two forms, one realistic, the other imaginative. The former is represented only by the portraits of Gentile Bellini, who depicts the queen of Cyprus in the "Miracle of the Cross" and in a portrait at Budapest as old, fat, and asthmatic. The portraits of Titian and Giorgione represented her as beautiful and young.

The Nine Heroines. — A propos of a cassone-front in the Palazzo dei Marchesi Chigi Zondadari at Siena with figures of Hippo, Camilla, and Lucretia, published by Marchese P. Misciatelli in Rass. d'Arte Senese of 1910, F. Novati contributes an interesting article to Rass. d'Arte, XI, 1911, pp. 61–65, tracing the development of the "heroine-motif" in the art and literature of the Renaissance. The three women on the Siena cassone are heroines of chastity, but the original conception was of nine warrior-women, to

form a pendant to the "Nove Prodi," and the nucleus of the group consisted of Amazons, Sinope, Lampeto, Hippolyta, Penthesilea, etc. Heroines of love-stories were later substituted, and the three chaste women of the Siena cassone are doubtless an offshoot of this form of the motif. The best examples of the nine warrior-heroines are those represented in the frescoes of the castle of Manta, and in a manuscript, cod. 12559, of the Bibliothèque Nationale. A series of sonnets in honor of the heroines of love is to be found in cod. Magliabech. II. II. 40. c. 2168–217 B, and is believed by Novati to be designed for inscriptions under painted figures like those of the castle of Manta.

Federigo Barocci's Drawings.—In Abh. Sächs. Ges. XXVIII (No. III), 1910 (46 pp.; 12 pls.; fig.), August Schmarsow continues his critical study of Federigo Barocci (see A.J.A. XIV, 1910, p. 256) with a description and discussion of the drawings in the other Italian collections. Those

in the Uffizi gallery were treated in the previous paper.

A Pontifical by Francesco dai Libri. — In Mon. Piot, XVII, 1909, pp. 99-124 (3 pls.; 2 figs.), L. Dorez describes a pontifical in the possession of J. P. Morgan written towards the end of the fifteenth century for Cardinal Giuliano Della Rovere. It consists of 158 leaves and was embellished with miniatures by Francesco dai Libri. Eight alone are entirely by his hand, two others are in part his, the rest by other artists who had nothing in common with him. All are described in detail.

Claudio Ridolfi. — In Rass. bibl. arte ital. 1911, pp. 1–11, E. CALZINI gives an account of the painter Claudio Ridolfi of Verona (1570–1644), the pupil of Federigo Barocci, together with a catalogue of his works.

Seventeenth Century Artists in Roman Galleries.—In Rep. f. K. XXXIV, 1911, pp. 119–125, H. Voss completes his critical examination of the painters of the seventeenth century represented in the Roman collections.

Italian Medals.—G. F. HILL continues his notes on Italian medals in Burl. Mag. XIX, 1911, pp. 138–144. He stamps as a forgery the signature PISANUS F on a small medal of Lionello d'Este, which shows many affinities with the work of the medallist Nicholaus. A medal of Giustiniano Cavitelli in the British Museum is added to the signed works of Sperandio, and publication is also given to a medal recently bought by Mr. Oppenheimer, struck in honor of Bernardo Nasi, prior of Florence in 1478 and again in 1504. The portrait on Pomedelli's medal of Angela Brenzoni enables us to identify with that lady a terra-cotta bust in the Victoria and Albert Museum.

SPAIN

A Critique of Velasquez. — In Mh. f. Kunstw. IV, 1911, pp. 176–182, A. L. Mayer defends Velasquez against the disparagement he has suffered at the hands of Meier-Graefe in his Spanische Reise, wherein he is compared unfavorably to El Greco. Contrasting the tendencies of the two artists, he denies the possibility of Greco's having influenced Velasquez, who shows but one real influence in his whole career, that of Tintoretto, plainly manifest in the Surrender of Breda.

Nicholas Fiorentino in Salamanca. — The artist, Nicholas Fiorentino, described in Baedeker as a pupil of Giotto, decorated the apse of the old cathedral of Salamanca. The date of the work is fixed by that of the con-

tract, still preserved in the archives of the cathedral, of the year 1445. He was, of course, no pupil of Giotto's, but his work shows that he was really a Florentine in his art as well as his birth. His style, derived indeed from that of Giotto, is nevertheless entirely Quattrocentist and shows many affinities with Ghiberti, Masaccio, and Filippo Lippi. A careful analysis of the 55 episodes of the New Testament with which the lower part of the apse is decorated shows a development of his style toward the Spanish realism which surrounded him in his adopted country. (A. Schmarsow, Mh. f. Kunstw. IV, 1911, pp. 143–161.)

Juan de Ruelas. — Mh. f. Kunstw. IV, 1911, pp. 51-72, contains an account of Juan de Ruelas, an artist of the seventeenth century, by A. L. MAYER. He was the progenitor of the school of Seville of the seventeenth century, and the teacher of Velasquez and Zurbaran, but little is known of his life. In his pictures he shows his acquaintance with Tintoretto, whom he studied in Venice; in some, also, he betrays a mystic naturalism which savors of Greco and Ribera, with the latter of whom he has many affinities.

A Portrait of an Infanta of Spain. — ROBLOT-DELONDRE, in Gaz. B.-A. IV, 1911, pp. 324-329, identifies the subject of No. 297 in the Augsburg gallery with the Infanta Catherine-Michelle, daughter of Philippe II and Duchess of Savoy. The painter is neither Titian nor Moroni, but an artist of the Portuguese-Spanish school of the sixteenth century.

FRANCE

A "Carden of Love" of Philip the Good. — In R. Arch. XVII, 1911, pp. 420-427 (2 figs.), ROBLOT-DELONDRE publishes a painting in Versailles (No. 4021), which agrees with the description by Argote de Molina (see R. Arch. XVI, 1910, pp. 52-70), of a painting in the Pardo. The painting at Versailles is a faithful sixteenth century copy of an original of the first quarter of the fifteenth century. The original must have been produced about 1420, in the school in which Hubert and Jan van Eyck were trained. The picture represents Duke Philip the Good, of Burgundy, surrounded by ladies and gentlemen, in a landscape setting.

A Little-known French Painter. — In Burl. Mag. XVIII, 1911, pp. 48-55, Mary F. S. Hervey and R. Martin-Holland, discuss the work of Felix Chrétien in connection with a picture in the collection of Admiral Johnston Stuart. The painting represents Moses and Aaron before Pharaoh, but the king is given the features of Francis I, while Aaron is turned into François de Dinteville, bishop of Auxerre, and other figures are portraits of his three brothers. The picture is in a sense an allegory of a crisis in the Dinteville fortunes, when the intrigues of Madame d'Étampes threatened François with the loss of his bishopric. Felix Chrétien, the painter of the picture, was the bishop's painter in ordinary, accompanied his master into exile in Italy, and was rewarded after his return with a canonry in Auxerre cathedral. Other works of his are the "Martyrdom of St. Stephen," in Auxerre cathedral, and a triptych of the "Life of St. Eugénie," in the church of Varzy, Nièvre. His art reflects the fluctuating character of French painting in the early sixteenth century, showing the influence, not yet dominant, of the Italian school, and still betraying a tendency to cling to the traditions of the national style.

The "Ecce Homo" of Jean Hay.— In R. Arch. XVII, 1911, pp. 314-319 (pl.), F. DE MÉLY identifies the Jean Hay, mentioned in the inscription on the back of an "Ecce Homo" belonging to M. Michy, of Chécy (Loiret), with the Jean Hay who is highly praised by Lemaire de Belges, in his Plainte du Désiré sur la mort de Louis de Luxembourg, ... mort ... le 31 décembre, 1503. ... He was no doubt a Flemish artist.

A Child's Portrait in the Louvre. — In Gaz. B.-A. IV, 1911, pp. 204–208, P. Leprieur discusses a portrait of a child in the Louvre which dates from the end of the fifteenth century and in style closely resembles a portrait of the dauphin Charles Orlant, son of Charles VIII of France and Anne of Brittany. He conjectures that it represents their other son, who died in infancy.

Bernini and the Altar of Val-de-Grace. — The altar of the church of Val-de-Grace, in its twisted columns, polychromy, and exuberance and boldness of ornament, at once recalls the altar of St. Peter's and makes it difficult to believe that the design could have originated with one of the French artists of the period. The substitution of the oval for the square plan of the altar of St. Peter's, and of a garland for the architrave point also to a natural development of Bernini's style from the timidity of his first efforts as represented by the Roman monument. The argument from style for his authorship is confirmed by passages in the Journal of De Chantelou and in a letter of Mattia Rossi, which show that Anne of Austria asked Bernini for a design for the altar, that the design which he executed closely resembles the present monument, and that the altar was finally built after Bernini's design by Le Duc Michel Anguier. (M. Reymond, Gaz. B.-A. IV, 1911, pp. 367–394.)

The Tomb of Diane de Poitiers.—The fragments of the tomb of Diane de Poitiers, constructed at Anet by command of the duchess herself, are now at Versailles. The tomb was broken up in the Revolution, restored by Lenoir for his Musée des Monuments Français, dispersed again when this collection was scattered, reconstituted by Louis Philippe in his park at Neully, and finally its separated fragments have found a resting place at Versailles. That many of the present fragments have nothing to do with the tomb in its original state is shown by descriptions which antedate the Revolution, a contractor's memorandum descriptive of the materials to be used for the tomb, dating a few weeks after the death of Diane, and a drawing of Gaignière's collection, all of which show a monument of much simpler character than that indicated by the present fragments, or the projected restoration of Roussel. (A. Roux, Gaz. B.-A. IV, 1911, pp. 291–297.)

The Medallion Portrait of a Lady in the Cabinet des Médailles.—A. Venturi and Angeli have both doubted the propriety of attributing the medallion portrait of a lady in the Cabinet des Médailles to Mino da Fiesole, in spite of the signature OPUS MINI on the back. Venturi goes so far as to call the work "more than suspicious." In Gaz. B.-A. IV, 1911, pp. 149-156, J. DE FOVILLE shows that the authenticity of the piece can hardly be doubted, inasmuch as the history of the medallion can be traced back to the Revolution, when it entered the Bibliothèque Nationale, and it is hardly possible that this period would have produced a forgery of Mino's style. Comparison of details with other works of the sculptor confirms the impression of genuineness. The writer dates the work ca. 1472.

The "Très Riches Heures" of the Duc de Berry. — The miniatures of the first part of the "Très riches Heures" of Duke Jean de Berry (see A.J.A. XV, 1911, p. 257 f.) show an undeniable Italian influence, which is not to be traced to Michelino da Besozzo or Giovannino dei Grassi, but to some pre-Pisanellesque source like the painter of the frescoes in the Palazzo Borromeo in Milan. The archives of the duke show that in 1409 he received an artist from Siena, who is possibly to be identified with Domenico di Nicolo del Coro. An Adoration of the Magi in the manuscript represents a view of Siena in its background. (F. DE MÉLY, C. R. Acad. Insc. 1911, pp. 182–190.)

Jacques Coeur as Builder and Friend of Art. — In Sitzb. Mün. Akad. 1911, No. 1 (70 pp.; 7 pls.), Hans Prutz describes the importance in the history of art of Jacques Coeur of Bourges, the wealthy financier, merchant, soldier, diplomat, and organizer of the time of Charles VII. His house at Bourges is described in detail, as is also a richly illuminated parchment manuscript prayer-book which was made for and used by him. It is now in the Hof- und Staatsbibliothek in Munich. Jacques Coeur was evidently a man of taste and culture, a friend of art.

Eduard Kolloff and the Private Collections at Paris in 1841.—In R. Arch. XVI, 1910, pp. 413-417, S. R(EINACH) gives a brief account of such publications as exist concerning private collections in Paris sixty years or more ago. Among these is one, now very rare, by Eduard Kolloff, who died in 1877.

BELGIUM

The Boy with the Goose in Flemish Painting.—In Mh. f. Kunstw. IV, 1911, pp. 20-23, P. G. HÜBNER devotes the third of his 'Studien über das Verhältnis der Renaissance zur Antike' to this motif, which is found as a piece of statuary ornamenting the architectural background of the Madonna of St. Luke (Rodolphinum, Prague), by Jan Gossaert, and as the centrepiece of a fountain in David Teniers the Younger's Marriage of the Artist in the Rothschild collection in London. The Renaissance artists derived the motif from an antique once in the Savelli collection at Rome.

GERMANY

Attributions in German Galleries. — In Rass. d'Arte, XI, 1911, pp. 33–42, G. Bernardini corrects a number of attributions in German galleries. A Holy Family with Donors and Saints in the Imperial Gallery at Vienna, there assigned to Previtali, is given to Francesco (Rizo) da Santa Croce, and a female portrait in the same collection ascribed to Bonifacio is assigned instead to Savoldo. In the Munich Pinakothek a Judgment of Solomon is ascribed by the writer to Giovanni Francesco Carotto, and a series of "Triumphs" is given to F. Bonsignori and assistants. A Madonna in the Kaiser-Friedrich Museum in Berlin, there ascribed to Fiorenzo di Lorenzo, shows the influence also of Crivelli and is to be assigned to an artist of Umbria or the Marche, who felt the effect of the art of both masters. A Tobias and Three Angels in the same gallery, ascribed to Giovanni Boccati, is rather by a follower of his or of Bonfigli.

Duke Sigmund and the Frauenkirche in Munich. — In Sitzb. Mün. Akad. 1910, No. 9 (16 pp.), S. RIEZLER shows by means of the inscription

at the southeastern Bride-portal of the Frauenkirche at Munich that Duke Sigmund had an important share in the building of the church, the corner stone of which he laid in 1468. He caused the erection of churches at Pipping and Blutenburg very soon after. The heraldic glass paintings at Blutenburg are discussed.

The Hausbuchmeister. — In Mh. f. Kunstw. IV, 1911, pp. 95-115 and 162-175, E. Flechsig presents a number of interesting discoveries regarding the Hausbuchmeister. He designed the woodcuts for the edition of the Speculum humanae salvationis, which was printed by Drach in Speyer, as Flechsig shows, in 1481/2. He also did the woodcuts of the Almanach of 1483, which is also to be assigned to Drach's press. The monogram of his copyist, the enigmatical "b×8," is to be read B. G. The dialect of the inscriptions of the woodcuts of the Speculum points to Ulm, and that the Hausbuchmeister worked in that city is shown by the fact that he designed the woodcuts for a number of works printed in Ulm. He can be traced also at Esslingen, and Flechsig concludes that the artist was probably a native of Ulm, worked there from 1472 to 1475, chiefly as designer for the press of Johannes Zainer, went from Ulm perhaps to Esslingen, and finally removed to Speyer about 1480, where he died after 1505. An article entitled 'Ein Frühwerk des Hausbuchmeisters' is contributed to Z. bild. K. XLVI, 1911, pp. 139-145, by H. T. Bossert, in which he ascribes the Crowning with Thorns in the Karlsruhe gallery to the Hausbuchmeister, regarding it as the earliest known work of the artist, having been painted at least as early as 1455. It is strongly impregnated with the influence of the Master E. S. and of Heinrich Lang, and was apparently painted in Konstanz or its neighborhood. The date of the Hausbuchmeister's birth must therefore be set back to ca. 1430-35. In R. Arch. XVII, 1911, pp. 307-314 (2 pls.), Charles Oulmont discusses a Crucifixion in the museum at Freiburg im Breisgau. It is the middle panel of a triptych, the wings of which are in the bishop's palace in the Herrenstrasse. Bossert has shown that the so-called Hausbuchmeister is the author of only three pictures in the Hausbuch. Most of the others are by Heinrich Lang (about 1420-85), several by an inferior artist whom Bossert called the Saturnus-meister. The so-called Hausbuchmeister was a pupil of Lang. He belonged to the school of the Middle Rhine. The Crucifixion at Freiburg is distinguished for its fine coloring and its realism, but a drawing of the same subject in the Cabinet des Estampes at Paris by the same artist is nobler in its conception. Why should not the name "Master of the Crucifixion" be substituted for the incorrect designation "Hausbuchmeister"?

Albrecht Altdorfer.—L. Réau contributes to Gaz. B.-A., IV, 1911, pp. 113-135, an article in which he reviews the oeuvre of Albrecht Altdorfer. He finds that he is primarily a miniaturist, a colorist, and a landscape artist. His artistic origins are to be traced in Bavaria and in the Donaustil. His prepossessions in favor of miniature account for the excess of detail in his large compositions, like the Battle of Arbela in Munich, and the Susanna, also in the Munich gallery. The same excess of detail is seen in his use of Renaissance architectural motifs. On the other hand, he is a pioneer in landscape, being the first of the German painters to paint a landscape without figures (in the Munich Gallery) and the first to introduce atmosphere into his pictures.

The Portrait of Dürer's Father.—H. OCHENKOWSKI sees in the "Portrait of a Goldsmith," in the Albertina at Vienna a portrait of Albrecht Dürer the elder, but rejects Friedländer's attribution of the portrait to Dürer the younger. According to Ochenkowski, Dürer's father was the author of his own portrait, which afterward was used as a model by his son for his "autoportrait" of the year 1484, also in the Albertina (Rep. f. K. XXXIV, 1911, pp. 1-10).

The Master of Rabenden.—P. M. Halm in Jb. Preuss. Kunsts. XXXII, 1911, pp. 59-84, reconstructs the oeuvre and the influence of the Master of Rabenden of the early sixteenth century, who derives his name from his best-known work, the high altar of the church at Rabenden. The writer assigns a number of works to him, notably a wooden Gethsemane, with four figures, in the Kaiser-Friedrich Museum at Berlin. His influence is widespread in the Chiemgau, and can be traced in Tirol. His name and home are still unknown.

GREAT BRITAIN

Military Effigies in Lincolnshire. — In Ann. Arch. Anthr. III, 1910, pp. 73-85 (pl.), F. P. Barnard discusses the two fourteenth century military effigies at Maltby and Belleau in Lincolnshire. The figure at Maltby is much the better preserved and is interesting for the allettes on the shoulders.

AMERICAN ARCHAEOLOGY

GENERAL AND MISCELLANEOUS

The Indigenous Manuscripts of Mexico.—In R. Arch. XVII, 1911, pp. 99–129 (52 figs.), Henri Beuchat classifies the native Mexican manuscripts, mentioning where the chief specimens now are, and discusses the Mexican system of writing. The signs were pictographic, ideographic, and syllabic, or phonetic. There are also calendar signs and numerical signs. The combination of the different systems mentioned makes the manuscripts exceedingly difficult to read, but much progress has been made.

A Nahuatl-Spanish Manuscript. — In C. R. Acad. Insc. 1911, pp. 154–159, Dr. Capitan describes an important Mexican manuscript hitherto unpublished. It was written in 1534 on native paper, and is 75 cm. by 23 cm. in size. On one side a vertical line in the middle divides it into two parts, each of which is filled with hieroglyphic writing. On the reverse is a Spanish translation and explanation of the native text in forty-one lines, written in a sixteenth-century hand which in places has not been deciphered. It appears that the natives of Totolapan and Atlatlo, suffering from the exactions of a certain Martin de Berrio, had accused him before a court, and he, after confessing, was removed from his office. A text of such length, in which the native hieroglyphics are explained in Spanish, is exceedingly rare.

The Remains at Quirigua. — In Rec. Past. X, 1911, pp. 59-76 (17 figs.), A. H. Blackiston gives a brief account of the Maya remains at Quirigua, Guatamala, with reproductions from photographs of the principal monuments.









